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## The Gallaudet Papers

**W**ITH THE RECEIPT of the papers of the Gallaudets, a family that left an indelible impression upon the humanitarian and educational growth of America has found its place in the Manuscript Division of the Library of Congress.

The Gallaudets were of French Huguenot ancestry; the first of them came to America from France following the revocation of the Edict of Nantes and settled in New Rochelle, N.Y., in the early 1700's. (The genealogy of the family can be found in the papers of the Huguenot Society of New York.) The papers now deposited in the Library are mainly concerned with Peter Wallace Gallaudet, the third-generation Gallaudet in America, and with his descendants. They date from his birth in 1756 through the death of his grandson, Edward Miner Gallaudet, in 1917.

Peter Wallace Gallaudet, a Philadelphian until 1800, served in the Continental Army. He was the nephew of Elisha Gallaudet, an engraver of paper money for both the Colony of New York and the City of New York. In later years Peter Wallace worked in the Registry Office of the United States Treasury Department. He was the founder of the "Washington Manual Labor School and Male Orphan Asylum," which was chartered by Congress in 1841, but languished after his death in 1843.

In 1800 Peter Wallace Gallaudet left Philadelphia and settled in Hartford, Conn., to rear his family of 12 children. The oldest, Thomas Hopkins Gallaudet, was to bring fame to his name by his out-

standing work with the handicapped. Thomas' youngest, Edward Miner Gallaudet, would build upon his father's work and extend it into the field of higher education for the deaf of the world.

Thomas Hopkins Gallaudet, a quiet, small, and scholarly student of literature and religion, was a young man in his late 20's in 1815, when he began making calls on a neighbor in Hartford which were to change the course of his whole life. This scholarly clergyman was at the crossroads of a career. Because of his uncertain health he had deferred accepting a call as full-time minister following his graduation from the Andover Theological Seminary in 1814. But when he accepted an invitation to join a group of men, in the home of a well-known doctor in Hartford, who were to discuss a philanthropic question in connection with the deaf of Connecticut, his decision was actually made for him.

This meeting was held on Prospect Street in Hartford, in the home of Dr. Mason Fitch Cogswell. Dr. Cogswell, the most distinguished surgeon in Connecticut during much of his life, had finished Yale College as valedictorian in 1780, when he was 19 years old, and then gone to New York to study medicine. First practicing in Stamford, he later moved up to Hartford and settled there: a versatile and cultured young man who eventually became a member of the Hartford Wits. Wearing his knee breeches and silk stockings, he went about his work, introducing the operation for removing the cataract from the

eye, becoming the first to tie the carotid artery, and finally assuming the presidency of the Connecticut Medical Society.

It is small wonder that a man of such vision should have a great feeling for humanity in general. His marriage had brought five children, and one of his four daughters developed deafness following a severe fever. Her condition was the actual cause of the meeting called in the Cogswell home on the memorable day of April 13, 1815. Dr. Cogswell had already ascertained by a circular addressed to the Congregational clergymen of Connecticut that there were 80 deaf mutes in the State, many of whom were young enough to attend school. This meeting was to ask the co-operation of his neighbors and friends in hope that a decision could be made on the practicability of sending some suitable person to Europe to acquire the art of instructing the deaf and dumb. The young minister had on numerous occasions visited in the doctor's garden where the children played, becoming interested in the little deaf daughter, Alice. Her only training had been through her family and a close friend, Lydia Huntley, later to gain fame as a poet after her marriage to the Hartford industrialist Charles Sigourney.

Thomas Gallaudet had spent periodic intervals during his visits in teaching Alice many simple words and sentences. This had so impressed the father that he had decided that instead of sending the child to Europe to be educated it would be more far-reaching to open a school for deaf children in Hartford. At the April 13 meeting he and Ward Woodbridge were appointed a committee to obtain subscriptions and to secure the name of a suitable person who would consent to go abroad to learn the art of teaching the deaf. They decided that young Mr. Gallaudet was the one person best qualified to go on such a mission. He was asked, and Thomas made

his decision on April 20. By May 20 he was on his way.

The letters and journals resulting from this trip abroad form the nucleus of the Gallaudet papers. Young Thomas had kept a journal while at Yale during the years 1802-5, entering the college as a sophomore at the age of 15 and finishing before he was 18, the youngest in his class. He had become a tutor there in 1808, continuing his own studies for his degree of master of arts. It was during this time that he was introduced to the subject of education as a science, and to its practical duties as an art. The famous pragmatic philosopher and educator, John Dewey, would pay tribute to Gallaudet's skill in these quarters a hundred years later by publicly declaring him "a permanent connecting link between the general interests of education and the interests of the education of particular classes," and that so far as he knew Gallaudet was the first person ever to use the expression "experimental school." Thus as early as the age of 21 did Gallaudet value the experience of teaching: as a school of mental and moral discipline, and as the most direct way to test the accuracy of attainments already made.

Such advanced ideas in education were to have a chance to develop and bear fruit in the coming years. There are those who have written about Gallaudet's years of preparation in literature, theology, and education who feel that he was "saved" for the job awaiting him; which presaged why he accepted nothing permanent before being offered the chance to go abroad and study methods of educating the deaf. He became acutely aware of how some teachers, mainly the English, leaned toward an oral approach to teaching the deaf while the French accepted signs and finger-spelling as aids toward imparting them knowledge. He eventually wrote home to Dr. Cogswell that he intended to combine "the

peculiar advantages of both." (Twenty-one years after Gallaudet's death Alexander Graham Bell was to visit the American School in Hartford to introduce his father's system of Visible Speech, thus making this mother school for the deaf the first eclectic school to make use of the system.)

During Gallaudet's absence abroad the committee in Hartford made a reality of the "Connecticut Asylum for the education of deaf and dumb persons" by obtaining an act of incorporation from the State, in May 1816. (In 1819, when Congress granted 23,000 acres of Alabama lands to the Asylum, its name was changed to the American Asylum, and eventually to the American School.) Gallaudet wrote letters back home to Dr. Cogswell, to little Alice, who answered him, to the men in Hartford who had collected money to send him abroad, and to his former professors at Yale. Many of these letters were saved through the years, and one may read of the persons and places he experienced, as well as the hardships. For all did not go smoothly with his inquiries, and England and Scotland proved impervious to the persuasive ways and patience of the gentle teacher-to-be. The Braidwood family had a monopoly of the deaf profession in the British Isles which they would share only for a price; so it was fated to be in France that Gallaudet would gain an open door to the knowledge he sought.

But before he left Scotland, Dugald Stewart, the Scottish philosopher of the University of Edinburgh, had him as guest. Gallaudet shared many views with this scholar as he did with others of fine intellect, including Zachary Macaulay, who edited the *Christian Observer*. Gallaudet had arrived abroad with many letters of credit. In all probability he had been introduced to Stewart by a letter from his former teacher, Prof. Benjamin Silliman, pioneer in scientific education at Yale.

It was Zachary Macaulay, father of Thomas Babington Macaulay, who gave Gallaudet a letter to the Abbé Sicard in Paris—the same Abbé who was in London during Gallaudet's early arrival in England, exhibiting two of his remarkable deaf pupils, Laurent Clerc and Jean Massieu. At that time the Abbé had invited Gallaudet to visit the Paris Institution. By March 1816 he was well into his work under the Abbé. He was thoroughly impressed with Laurent Clerc, and when Clerc suggested that he return to America with him Gallaudet sought the consent of the Abbé Sicard. This was given, and the two young men, Clerc the older by two years, set out in July for America.

Gallaudet was able to carry out the personal philosophy he had evolved: that the thorough training of the mind, and large acquaintance with books and men, was a fit preparation for any business or pursuit. For the next 14 years he was to extend all his efforts in behalf of the deaf, and toward educational improvements. He drew about him as teachers men from Yale who later went on to broader fields: F. A. P. Barnard, Lewis Weld, David Ely Bartlett, Harvey Prindle Peet. The first seven principals of the American School were Yale graduates. He corresponded with educators in other States, such as Samuel Gridley Howe and Horace Mann, and with Princeton professors, discussing with the latter a seminary to experiment with new methods of training youth which might be located at Princeton. He kept up with prevalent ideas such as those advocated by Bell and Lancaster, who introduced the monitorial system from England into the United States, sweeping the country between 1820 and 1830. He had an open mind, although he did not accept all new fads. He preferred the family school of Pestalozzi, involving the principles of infant education, which became popular



between 1826 and 1832, and he was in favor of manual labor schools, which were being established from 1832 to 1838. He was an early advocate of professional training of teachers. He pressed for female education, helping Catherine Beecher form her Hartford Female Seminary, where he addressed the students in 1827 and gave them instruction in 1833. He was on the committee with Noah Webster when the teachers' convention met in Hartford in October 1830.

Gallaudet wrote and spoke in behalf of public schools, and when invited to become the first Secretary of Education in Connecticut he immediately turned the honor over to Henry Barnard, but accompanied him about the State in 1838, addressing conventions of teachers, school officers, and parents. He took part in the course of instruction of the first normal class, or teachers' institute, held in this country in 1839, and welcomed the first class of pupil-teachers to the State Normal School at New Britain in 1850.

In 1830 Gallaudet had resigned as principal of the American Asylum in order to devote himself to literary pursuits and the engrossing one of public school work. His arduous duties at the Asylum for the Deaf and Dumb had drained him of his strength. In 1821 he had married one of his pupils, Sophia Fowler, who had entered school when she was 20, and whose unusual and receptive mind had captivated the teacher. Five children had come to them before his retirement, and three more were to come later. Supporting this family was another reason for his turning to writing. By 1831 his books for children, based on Bible stories and moral principles, had started from the press; these were brought out in many languages. Missionaries introduced them as far away as Siam, and the American Tract Society published a series of the volumes; Mongkut, who later became King of Siam, cor-

responded with him about the books. By 1837, when his last child was born, Gallaudet was entering into the work of prison reform and aiding the insane. He acted as chaplain in the county prison and at the Retreat for the Insane, now famous as the Institute of Living.

Another interest was his work in the movement to send Protestant ministers out to the Western country to combat the infiltration of other religious sects, particularly those of Catholic faith. This movement to import and settle ministers was known as the "L.U.P.O." which, when translated, meant "Look Upward, Press Onward." Gallaudet himself made Western trips in the 1840's, as far as Ohio, and kept a journal of his experiences which carefully listed expenditures and named the men involved in the venture. This work was also carried on in Illinois and Missouri. Evangelical ministers were imported from Germany, and Gallaudet "checked them in" with Rev. Theron Baldwin, Bishop of Indiana, Illinois, and Missouri. In the latter State the Evangelical Theological Seminary at Marthasville worked closely with the "L.U.P.O." Funds were also raised for the Marietta and Western Reserve Colleges in Ohio. Dozens of men were engaged in this work, and many of their letters are included in the Gallaudet papers. Gallaudet's correspondence required much of his time and strength; it is impossible to estimate the influence he thus exerted in the formation of religious and educational societies in this country. His correspondence reached from Baltimore to Paris, from Basel, Switzerland, to St. Louis; men wrote him from West Virginia, New York, Massachusetts, and Tennessee. Even from Africa, the Sandwich Islands, and London, letters showered upon him.

As Henry Barnard was to write later in his tribute to Gallaudet, following the latter's death in 1851, at the age of 64: "His

path is strewn with as few fragments of enterprises wrecked, as that of any other person, whose mind was always projecting plans of social improvement. . . . He did not aim always or mainly to secure the pecuniary contributions of the rich . . . but to enlist their personal attention to the condition of the suffering members of society."

Gallaudet was overtaken by sickness while discharging his duties at the Retreat, and went home and to bed on the night of July 20, 1851; he did not go out again. During his illness there was brought to him the news that he had been awarded an honorary Ph. D. by Western Reserve College. He died on September 10 and was buried from his home on Buckingham Street, which had been provided for him in part by members of the Board of Directors who had served under him at the American Asylum. Carrying out the concepts of his philosophy eventually resulted in his name being inscribed in a ceiling of the Library of Congress as one of 10 highly distinguished educators. Yale would also feature his name in Entry 10 of Davenport Gateway, of the Brothers-in-Unity Court, the debating society to which he had belonged at Yale. "Founder of Deaf-Mute Education in America" it reads, facing the Nathan Hale Entry. Later still would come a stained-glass window in the church he attended in Hartford, when his sons honored him in behalf of the handicapped.

Among those family members with him in his last illness was his youngest child, Edward Miner Gallaudet, who was to be his connecting link with the future education of the deaf and would bring to fruition his often-expressed desire to establish an advanced school of learning for them. There had already been talk of a high school for the deaf. John Carlin, a deaf artist of New York City, had written papers suggesting that the New York School for

the Deaf be converted into such a high school; and in the American Asylum a class had been set aside for special students, called the Gallaudet High Class, where advanced work was being given.

Young Edward, though only 14 years old when he lost his father, was so vividly impressed that within the next five years his mind turned completely toward carrying out his father's plans for a college. Under conditions that would cause the average boy to "give up" and take the easiest course, Edward worked two years as clerk in a bank to earn money to go to college. He entered Trinity College in Hartford as a Junior. To supplement his savings he began teaching part-time at the American Asylum, and after his graduation from Trinity in 1856 he took a full-time position as a teacher. At 19 he was sorely torn between teaching and becoming a minister. He felt he had only a meager education. As though in this crisis his father were reaching out to guide him, a letter came to him from Amos Kendall of Washington, D.C., suggesting that he consider taking over the small District School for the Deaf and Blind. After correspondence during the spring of 1857, and arriving at an understanding of what the position would entail, Edward journeyed to Washington for his interview with Kendall, and an agreement was reached.

Amos Kendall, originally from Massachusetts, a former journalist and Postmaster General under Andrew Jackson, was two years younger than Edward's father. His career was behind him, and he was able now to devote his time to philanthropy as well as to being young Edward's mentor. The fact that Mrs. Thomas Hopkins Gallaudet could be with her 20-year-old son, acting as matron in the small school, was a deciding factor in Kendall's choice of Edward. Edward, however, made it thoroughly clear to Kendall



that his ambition was to develop the District School, under Congress, into an institution of national character, with a college in the offing. These two men, acting as a father-son team, worked in perfect unison until Kendall's death in the fall of 1869. In June of that year the National Deaf Mute College, a part of the Columbia Institution for the Deaf and Dumb, graduated its first class of collegiate standing. Kendall had lived to see their mutual dream come true. In 1864 Abraham Lincoln had signed the Act of Congress giving the Columbia Institution the right to bestow degrees. Edward had sent out notices to the schools for the deaf that outstanding pupils could apply for admittance. In these five years' time he felt that a class of the standard for an A.B. degree had been developed.

Edward's work in Congress was monumental, for men were there who took delight in frustrating his appeals for funds. Fortunately there were more who agreed with him, and believed in his cause. Over the years these men were instrumental in helping Edward Miner Gallaudet receive aid for his building program and salaries of his teachers, and in establishing a scholarship program that would enable many deaf students to attend college who would have been unable otherwise. As years wore on a graduate program was added, but not without his having to fight the opposition of Alexander Graham Bell. At one time the Chief Justice of the Supreme Court, Salmon Portland Chase, sat on Edward's Board of Directors.

Edward believed in the personal interview. He had the habit of asking advice from people who knew the most about what he wanted to learn. His "resource people" were always experts in their field, and he sought their opinions in an almost childlike way. These men, and sometimes women, were always cordial to him; they gave him

their time and often wrote down lengthy evidence for what he sought. When he wrote the life of his father in 1887 and 1888 he took his manuscript to James Clarke Welling, then president of Columbian College (later to become George Washington University), and Welling read it for him. His interest in international law took him to Thomas F. Bayard and John Watson Foster. He wrote a manual which was published and went into five editions, and which eventually helped to gain for him an honorary LL.D. degree from Yale University in 1895. Ainsworth R. Spofford, and later Herbert Putnam, Librarians of Congress, helped him with his research on various and sundry papers which he wrote for his profession, for the Literary Society, for scientific societies, and for his own campus and baccalaureate sermons.

For 54 years Edward Gallaudet lived in Washington, D.C. Among his friends were not only the educators of the deaf and deaf students, but educators in many colleges. His friendships extended to foreign lands, and his travels took him abroad 13 times in his life. He was instrumental in seeing that the Combined System of his father was adhered to in the education of the collegiate deaf, and that there would be no neglect of oral work when a need for it existed. After his initial European visit in 1867, which included 14 countries, Edward called a national meeting of principals of the American Schools for the Deaf in 1868, telling them of the necessity of introducing oral teaching into all schools which did not have such instruction at the time. This act on Edward's part turned the tide in favor of the Combined Method for all the residential schools of the country, likewise adding impetus to the organization of the Conference of Executives of American Schools for the Deaf.

Periodically he raised the standards of the curriculum, finally creating a Techni-

cal Department when scientific courses became more important. He sought better qualified teachers and professors constantly, encouraging them to attend conventions and scientific meetings, and to become interested in the musical and literary opportunities in Washington. He served on many boards, and was a trustee of both Columbian and Howard Universities. He brought important men and women to the campus as speakers and as social guests. He entered the great homes of Washington, mingling with the influential, the intellectual, and the political groups of the Nation's Capital. His home became the meeting-place of diplomats, men of letters, and men gifted with public spirit. His children grew up in this atmosphere, and his campus family was never slighted. In later years his opinion was sought far and wide and he, too, attended to his correspondence and accepted demands made upon him, just as his father had done. He actually lived under the shadow of his father, feeling it and knowing it was good for him. Yet he never felt that he had succeeded in being the man his father had been. When in time the college's name was to be changed to Gallaudet College, he insisted that it be named in honor of his father, not himself.

Unlike such men as John Hay, Henry Adams, or the doctor-novelist S. Weir Mitchell—men whom he knew and admired—Edward Gallaudet did not transmute his travels, feelings, imaginative moments, and desires into poetry or books that would bring him fame in the fields of journalism or creative writing. In his secret heart he wished he could have produced something unusually fine in the field of literature. But his travels resulted only in journals; his thoughts in diaries; his writings in educational papers or essays for the Literary Society. He was denied the thrill that comes from having produced colorful

and highly imaginative books on the people he had met, the art he had witnessed, or the beauty of the universe, which was compelling to him. He had a job to do, daily, weekly, monthly, and yearly. He had a family to support on a schoolman's salary, fighting for a cause he believed in with all his might. He was not free mentally or physically to indulge himself in thought to the exclusion of the humdrum demands of life. In the beginning it was such work, while the Civil War years had to be lived and his babies were young; he had married in 1858, and three children came between that year and war's end. One son he lost, and in 1866 his wife died. With his remarriage in 1868 another family came into being; in all he had six children who lived. His temperament was formed to details, and the creative spirit went into the accomplishment of his buildings and grounds. His love of beauty remained, however, and the world of books and the theater lured him until his late years. A few months before his death in 1917 he saw a play in the theater in Hartford! At 80 he made his last comments in his diary of June 1917. He died in September.

Fifty-four years was a long time to be in harness. Had it not been that he loved people, and particularly had he not had the welfare of deaf people at heart, he probably could have not prolonged his term of office after having planned an early retirement at 45. In the late 1880's he had built a home in Hartford, moving his family there while he commuted for the next two years. But his wife did not care for the city after living in Washington society. He moved his family back to the campus in 1889, renting his beloved Hartford home for the next 20 years. He counted the time until he could live again in "the true home of my youth and life."

Not even when he was completely tired, and wrote in a diary that "the forelock of

life at 72 seems painfully short," did he want to give up. At his retirement, when he was drawing together last-minute matters and clearing the deck for his successor, he wrote that his burdens made him feel like "a toad under a harrow." But he would continue to "brace up" and put himself through the next ordeal. He confessed that he was "weary of the long grind of 'deaf-mute' matters." But stern duty called him: "Stern duty—to continue as a standard bearer a while longer if God gives me strength." He had ample material for an autobiography, although he never mentioned the word in his life. He would go to his bookcase in his late years and pick out a certain diary and reread what he had done in that year. This habit moved him to write: "I have really had a wonderful experience and have done an amount of work of which I am not ashamed."

The fact that a biography of Edward Miner Gallaudet finally came to be written owes its possibility to Edward himself. When he first began to think about writing his memoirs of his father, on the anniversary of the father's ninety-seventh birthday, he mentioned his plans in his diary (December 10, 1884). While on a visit to his sister Alice in Philadelphia in February 1885 he learned that she had many papers that would help him in writing the memoirs. She sent these to him in April and he began to take notes, working throughout the next few months, and not completing his first draft until February 1887; then he began revising. He sent the manuscript to H. E. Scudder of Henry Holt's in March, and in June of that year he heard that it was accepted. Between July 22 and September 10 he reworked his manuscript, revising and cutting material, and replacing it with more interesting items. There followed proof-reading—and finally he received his advance copy on February 3, 1888, the official publication date being

February 11. Such work must have inspired him to realize the value of letters and documents, for he took great care to preserve most of his and pass them on, thus enabling a biographer to take hold of his records and convert them into his own life-story. The above information would not be available had he not kept his day-by-day diary.

The earliest reference to the sorting of the Gallaudet papers after Edward's death in 1917 is to be found in a letter written to the late Mrs. William B. Closson (the former Grace W. Gallaudet), wife of the artist, and Edward's second daughter. She received this letter six months after her father's death from his successor, the late Dr. Percival Hall, in answer to her inquiry in regard to the disposition of certain materials her father had left. In his reply, Dr. Hall spoke of books, photographs, etc., which he thought might be sent to the college to be looked over so that a choice could be made of those things which "seemed worthy of preserving in the College records." He wrote again in April asking her to send the items along, which she did.

The first reference to Edward's "biography in book form" came from an 1886 alumnus of Gallaudet College, James H. Cloud. This letter, also written to Grace, was dated December 30, 1924. The Rev. Mr. Cloud, a minister to the deaf, had obtained his master's degree at the college in 1889 and studied at Harvard before being ordained in the Episcopal Church, serving subsequently in Philadelphia at All Soul's Church for the Deaf. He later served as principal of the St. Louis Day School for the Deaf, a school which is now named the Gallaudet School. After 1922 he organized and developed the St. Thomas Mission for the Deaf in St. Louis, conducting this school until his death in 1926. The recognition of his great benefactor

was much on his mind. The doctorate of divinity had been conferred on him at Gallaudet College in 1914, and two of his sons had gone into work with the deaf, one of them being at present the head of the New York School at White Plains.

Two years before Dr. Cloud's death he became insistent that plans get under way to publish a biography of Edward Miner Gallaudet, whom he called "the outstanding figure during the critical half century or more in the work with the deaf." He ended his letter by claiming it would "be a relief to know that the matter of a biography would be among the books we hope yet to acquire." This letter made Grace wonder at herself for having done nothing about it during the years that had slipped by. She immediately wrote a round-robin letter to her brothers and sisters, on January 9, 1925, asking for ideas from each. Her first choice to do the task was her brother Herbert. But Herbert's answer expressed a doubt that he was the right one. He felt he had no particular style, or the knowledge to perform the task. Only five handwritten pages survive to show that Herbert did begin. He gave his effort the temporary title "Manifest Destiny."

The next mention of a biography was in a letter from the late H. Loraine Tracy, an 1890 alumnus of Gallaudet College, dated July 11, 1936. This letter, written to Herbert, stated that the sixteenth reunion of the college alumni would make some special effort to interest an available person in preparing such a book. Unfortunately this effort languished also, and a year later there was talk of reprinting the biography that Edward had written of his father, to commemorate the 150th anniversary of Thomas Hopkins Gallaudet's birth, in 1937. This project proved to be too expensive, and the Gallaudet papers contain no further reference to a biography.

For the next 10 years nothing happened. One by one Edward's children died, and when the oldest, Katharine, passed away in the fall of 1942 all available records, including those which had been returned by Dr. Hall, were left in trust to her father's oldest grandson, the late Edward Denison Gallaudet, who retained them in his keeping until 1948. In that year members of the family living in Hartford, together with Edward, invited the writer of this article to go through the Gallaudet papers with a view to writing the biography.

Cartons of papers, documents, and books were delivered to her home, and she spent the following year reading through this mass of miscellaneous material and trying to catalogue it according to her knowledge. Father and son material had to be separated, since Thomas Hopkins Gallaudet's papers were piled in with Edward Miner's, which the latter had consulted when writing the biography of his father. They included a number of historical documents: original compacts and agreements signed with Abbé Sicard in Paris concerning the release of Laurent Clerc from his duties to come to America with Thomas Gallaudet. There was Thomas' passport, signed by James Monroe, then Secretary of State, and a letter of introduction to President Madison, written by Governor Cotton Smith of Connecticut in 1816. Letters were included from the United States Government, signed by Edward Jones and Josiah Meigs, dealing with matters of the first school for the deaf in America, which, as has been mentioned, was granted 23,000 acres of Alabama lands through the interest of Henry Clay while he presided as Speaker of the House in 1819. Also included were the various journals, memoirs in longhand, and the diaries of Edward Miner Gallaudet. Edward gave names to these little



books. His first diary, begun on June 6, 1852, when he was 15, was called "OCCASIONALS." In this he put his most intimate thoughts, keeping at it spasmodically, and making his last entry in December 1884.

In a small red book labeled "RECORDS" he kept a journal which he called "Notes of a Journey Commenced on 12th July 1861. E. M. G." This was a trip he made with his brother-in-law Henry Clay Trumbull, leaving his wife in Washington with their first baby, seven-weeks-old Katharine. (Edward had not been well, and his wife thought the change would be good for him.) In April 1865 he journeyed South to Fort Sumter to see the ceremonies of the raising of the flag, thus being absent from Washington when Lincoln was assassinated. He kept a complete journal of this, calling it "80 Miles South of Cape Hatteras—in the Gulf Stream on Board Steamer Oceanus."

In 1867, when he made his first European journey, he kept four journals. Three of them recounted his personal impressions and his social life while traveling. In London he spent an evening with Charles Francis Adams, having dinner with the family, which reminded him much of his New England background. Young Henry was there, a man one year younger than Edward, and his sister. Edward also recorded his dining out with Junius Spencer Morgan, whose son John Pierpont had been in high school with him in Hartford for a year. (His classmates had called Morgan "Pip.") In all his travels he paid his respects to emissaries from our country, and while in Austria his interpreter in the classroom at the school for the deaf was none other than John Lothrop Motley, American ambassador between 1861 and 1867. Edward enjoyed Motley's company immensely. Not even Russia was left out of his itinerary and the

American ambassador, Cassius M. Clay, gave him attention while he visited the schools in St. Petersburg.

The fourth of the 1867 journals gives detailed accounts of the schools for the deaf he visited. He met the heads of most of the 44 schools he visited in 14 countries. Names which his father had been used to mention were recalled when the sons and nephews of these men now held sway. He wrote a touching account of his feelings as he entered the school at Paris where his father had trained 51 years before. He was glad to have been in the exact school, since a new building was soon to be occupied. This trip followed closely the death of Edward's first wife, when he was again thrown into a quandary about his future moves, and the broadening influence of what he saw gave him a new vision of what he could yet accomplish in the field of deaf education.

In 1872-73 his Board voted him a year's leave of absence because of his health. He took his family abroad with him: his second wife, two older daughters, and two baby sons—together with a nephew and niece whom he put in school in Switzerland. He kept a study book of French sentences and expressions, with translations, and later used the same book to record some school visits he made through Europe in 1897. It was during this trip that he became interested in translating Calvo's *Le Droit International*, which later developed into his own *Manual*.

There is one day-by-day diary for 1877; then, beginning with the year 1880, Edward wrote a similar diary for every year until his death in 1917. Only the years 1913 and 1914 are missing, and no clue can be found to their whereabouts. In the late nineteenth century Edward began to write the history of Gallaudet College, and this manuscript, tied into nine sections, could readily be called his "Unpublished

Memoirs," although he left off at 1907. He set out to record only the first 50 years of his work in Washington. This manuscript is quite valuable because it contains copies in his hand of letters and material which are unavailable from any other source, particularly the letters from Amos Kendall offering the superintendency of the District School and stating the terms which Edward must meet. The originals are not in his papers; these transcripts contain his comments on the answers he gave Kendall.

Edward retained some letters, although in his diaries he refers several times to spending time "destroying old letters," from which one infers that there were many others which he did not wish to have read by persons other than himself. He also kept pamphlets, reprints of his talks, and the manuscripts of his lectures before the Literary Society. His chapel and baccalaureate sermons were written in longhand, as well as two record books of his Sabbath sermons. He left some poetry, photographs, and mementoes, besides certificates which were bestowed upon him over the years.

In the disposition of Edward's own materials, his papers, citations, and family matters are being turned over to Gallaudet College Library; his diaries have been placed in the Library of Congress.

These diaries glow with his activities and his friendships. For a youth of 20 to have gone to Washington and within 10 years to accomplish his real mission leaves one filled with admiration and astonishment. He found himself in the strange predicament of having to maintain for the next 50 years the realization of a cherished dream. It took courage and self-discipline to continue to draw inspiration and strength from a finished dream, even though the fame of the unique institution was really constantly growing. To even-

tually have on one's own Board of Directors men who were often making dramatic moves in Congress; to have the Presidents of the United States act as one's Presidents ex officio, and actually preside over some of the occasions; to have a faculty that from 1872 to 1890 remained completely unchanged, and some members remaining much longer: all of this took leadership and ingenuity.

Noah Porter came down from Yale in 1879 and gave the Presentation Day Address. His brother Samuel was on Gallaudet's faculty. The Honorable John Watson Foster, grandfather of the late John Foster Dulles, spoke in the Chapel in 1903 on "The New Japan". French Ambassador Jules Cambon made an address in May 1898, and Sir Julian Pauncefote, Minister from England, made calls at the college with his lady. Other callers included M. Tateno, Japanese minister and his wife; and Mrs. George Hearst, mother of the late William Randolph Hearst, called and invited the Gallaudets to musicales in her home in Washington on New Hampshire Avenue. Her interest in education was a strong point, for she founded the National Cathedral School for Girls and also had an interest in St. Albans' School before she made her final move to California. Even the Queen of Hawaii paid her respects to the College in 1887, enroute back to her island after a visit to England: Queen Kapiolani, wife of King David Kalakaua, whose sister Liliuokalani succeeded him as the last monarch. Gallaudet played host to visiting Ute Indians in 1891, and in the previous year Samuel L. Clemens (Mark Twain) made a visit to the college. "Had a ginger ale and looked over the College. Expressed great interest," Gallaudet wrote in his diary on that day, June 15, 1890. Mark Twain was living in Hartford during these years, and Gallaudet had enjoyed genuine friendship

with him during the two years he lived in his own Hartford home as a "commuter" to Washington.

Before Mrs. Thomas Hopkins Gallaudet's death in 1877, the Emperor of Brazil, Dom Pedro, made a tour of the campus with his entourage and paid marked attention to the former Sophia Fowler, who had married her teacher. Edward was pleased that his deaf mother gained attention wherever she went.

Items like these, and others of equal interest and historical significance, dot the diaries of Edward Miner Gallaudet. Now

placed in the Manuscript Division of the Library of Congress alongside the papers of Thomas Hopkins Gallaudet, they form a real contribution to the educational and cultural growth of our country. It would please both the father and son to know that their writings, which represent the fruits of their labor, now rest together in the Nation's Capital, the source from which came the lifeline to sustain their work.

MAXINE TULL BOATNER  
*Director of Historical Research*  
*Conference of Executives of American*  
*Schools for the Deaf*



# The Andrew Johnson Papers

(NOTE: The preparation of the Library's collections of the papers of 23 Presidents of the United States for publication on microfilm, begun last year, has brought together separate acquisitions relating to them that the Library has received over a period of many years. Hence, though they do not belong in the strict category of "current acquisitions," a description of each assembled collection as a whole is in order. The following is a re-assessment of one such collection.)

THE PAPERS of Andrew Johnson, the Tennessee tailor who became President, reflect the turbulent career and personality of the man and the bitter and violent atmosphere of age.

As much as Lincoln, Andrew Johnson represents the American tradition of the poor boy who rises to the Nation's highest post, and Johnson frequently referred with no apology to his humble birth and the harsh environment of his early years.

Bereft of his father at the age of three, apprenticed to a tailor at ten, he was entirely unschooled as a youth.

Unlike Lincoln, he did not suddenly burst on the national scene, but reached the Presidency in a long succession of political apprenticeships covering 36 years, as town alderman, State legislator, Governor, Senator, military governor, and Vice President.

With the centennial of the Civil War at hand and the approach of the centennial of the Reconstruction Period, two events

in the near future will focus attention on the life and the papers of President Andrew Johnson.

In 1960 the Library of Congress will publish on film the Andrew Johnson papers as one of its series of film publications of the Library's 23 collections of the papers of Presidents. Accompanying the film will be a comprehensive name index to the collection. Also in preparation by the University of Tennessee and the Tennessee Historical Commission is an extensive printed publication of selected Johnson papers from the Library's collection and from Johnson material in other repositories.

The bulk of the Johnson papers relate to his controversial Presidential administration, with the earlier period less fully documented. The papers, like the man, suffered from the Civil War, and many of the early ones were lost in the fighting that swept back and forth through Tennessee. Confederate soldiers, seeking liquid refreshment on one occasion, took a box from the Johnson home in Greeneville and, sadly disappointed to discover only desiccated papers, destroyed most of their booty.

On Johnson's death in 1875 the papers came into the possession of his daughter, Martha Johnson Patterson, of Greeneville, and they were largely forgotten and ignored during the next quarter-century while Johnson's reputation suffered from the distortions popularized by the Radical Republican press.

About 1900, with the approval of Mrs. Patterson, David Miller Dewitt, a Tennes-

see judge, used them to write *The Impeachment and Trial of Andrew Johnson* (1903). They were then shipped to Brooklyn, N.Y., for the use of Laura Hollo-way Langford, who was to write a biography of Johnson, and subsequently they were returned to Greeneville. In this period, Rev. James S. Jones, president of Murphy College in Greeneville, also had access to the collection in preparing his *Life of Andrew Johnson* (1901).

In 1903, shortly after the establishment of the Library of Congress' Manuscript Division, Worthington Chauncey Ford, chief of the new division, made a trip to Greeneville to examine the Johnson papers. They were, he reported, in several trunks and cases and in a condition of disarrangement. Through the good offices of Mr. Jones, Mr. Ford began negotiation with Andrew Johnson Patterson, the President's grandson and heir. The result was the acquisition in 1905 of the main body of the Johnson papers. An addition of some 1,500 pieces, overlooked in the first accession, was acquired in 1930 from the Patterson family.

A number of items were known to have been dispersed prior to 1905. In 1919 a collection of 33 Johnson items was auctioned. It included family and political letters, Johnson's copy of the document by which he was apprenticed to a tailor in Raleigh, N.C., in 1822, and the Johnson family Bible, with records of births.

Two account books were acquired in 1944, and other small acquisitions have been added from time to time.

The earliest records surviving are two volumes of Johnson's accounts as a tailor in Greeneville, beginning in 1829. Among those for whom young Johnson cut and basted were his political mentor, Samuel Milligan, later a Federal judge, and young David T. Patterson, who was to become his son-in-law and political lieutenant in Tennessee and in Congress.

Probably as revealing of the man as any group in the collection are Johnson's letters as a Congressman to Patterson, Milligan, and Blackstone McDannel, his East Tennessee political friends, and to his son Robert. Here are shrewd analyses of Tennessee's political campaigns, Johnson's unreserved commitment to Democratic party policy, and salty commentaries on national affairs and Congressional activities, couched in Johnson's lucid, homely, and often earthy idiom that reveal the personal nature of his political judgments and his sometimes violent temper.

Of President Polk's patronage appointments in 1846, he wrote:

Take Polk's appointments all in all and they are the most *damnable* set that were ever made by any president since the government was organized . . . He seems to be acting upon the principle of hanging one old friend for the purpose of making two new ones . . .

Early in 1848 he wrote of a dark horse Whig Presidential candidate: "Old Zach, single and alone, in the field will be a *t r o u b l e s o m e* customer—no mistake." Zachary Taylor, as Johnson suspected, was troublesome enough to be elected President.

In 1852, when he had been gerrymandered out of Congress by a hostile legislature and was considering retirement, he wrote to Patterson:

When I calmly review my whole public life and consider the limited means I had in the beginning, as to education, money, relations, and a fierce and wealthy opposition to contend with at every step of my advance I feel bound to confess that I am more than grateful to friends for accomplishing what I have, and without any disposition to flatter myself, must say that my efforts so far have been crowned with more than ordinary success, which would on leaving public life now, place me greatly above mediocrity as compared with politicians in the aggregate, a position one, so humble as I am, ought to be satisfied with . . .

Needless to say, this quiescent and reflective mood did not prevail long over Johnson's aggressive nature. Widening his

scope, he was elected Governor and then United States Senator. His correspondence in this period continues the picture of a man growing in stature and increasingly turning to the Constitution and the integrity of the Union as the bedrock of political principle. Letters and newspaper clippings in the collection bristle with harsh denunciation and acclamation of Johnson's unequivocal pro-Union stand in this period when the Nation and Tennessee split into warring camps; and they reveal two occasions when his life was in serious danger.

In 1857 Johnson broke his arm in a train accident, and his personal letters after then were infrequent. Administrative correspondence and records are the chief source from this period for Johnson's public career.

Answering Lincoln's call in 1862, Johnson was appointed military governor of Tennessee. The correspondence and proclamations for this period give a fairly adequate narrative of Johnson's service during this time of seesaw warfare in Tennessee, with bitter internecine animosity so prevalent in the Border States. Johnson, his family, his home, and his papers suffered depredations. Shortly before leaving the Senate in 1862 Johnson said to that body:

My wife and children have been turned into the street, and my house turned into a barrack . . . My sons have been imprisoned; my son-in-law has had to run to the mountains . . .

Eliza Johnson, his wife, had been notified by General Kirby-Smith's provost marshal on April 24, 1862:

I am directed to respectfully require that you and your family pass beyond the Confederate lines (through Nashville if you please) in thirty-six hours from this date.

Battling strong Southern sympathy, guerillas, and Copperheads, Johnson after two failures established a State government in Tennessee when Thomas defeated Hood's army in December 1864, and then

served a relatively quiet six weeks as Lincoln's Vice President.

For the Presidential period the records are relatively intact. Correspondence, including letterbooks (in the series of which there are several hiatuses), proclamations, speeches, amnesty records, and scrapbooks portray Johnson's tremendous difficulties in the somber period after Lincoln's death, in his trials with a Cabinet of divided loyalties, in his struggle for power with the Radical-dominated Congress, and in his ousting of Secretary of War Edwin M. Stanton, which led to his unique impeachment trial.

Here are his three-cornered correspondence with Stanton and Grant concerning Stanton's dismissal and the implications of the Tenure of Office Act, and drafts in the handwriting of George Bancroft, Stanton, Jeremiah S. Black, Henry Stanbery, and others who contributed to his inaugural address and his messages to Congress, including his vetoes of the Civil Rights Bill, the Freeman's Bureau Bill, and the Fourteenth Amendment legislation.

Here also are letters and reports from Generals William T. Sherman, Winfield Scott Hancock, and Philip H. Sheridan, commanders of military districts in Johnson's Reconstruction program, with information and suggestions relating to enfranchisement, elections, pardons, insurrections, and political disturbances; dispatches from civil governors of reconstructed State governments; petitions and memorials from citizens criticizing their local administration and officials; confidential letters from leaders of political factions; a series of some 50 reports from Carl Schurz on the ruinous economic condition and on political attitudes in various sections of the South; similar reports from Harvey Watterson, Benjamin C. Truman, and Salmon P. Chase; and papers relating to pardons and amnesty for Jefferson Davis, Zebulon

Vance, Clement C. Clay, Robert M. T. Hunter, Howell Cobb, and other Southerners.

A more human document, perhaps, is the shorthand diary of Col. William G. Moore, Johnson's private secretary and one of his few intimates and confidants in this period. Consisting of two volumes of Pitman shorthand, the diary includes copies of letters, and notes on Cabinet meetings and on conversations with Johnson and with other political figures involved in Johnson's battle with the Radicals, together with the President's comments on the abilities and character of his Cabinet members. An incomplete longhand transcript by Moore was published in October 1913 in the *American Historical Review*. The diary itself became available when the Library acquired it in 1923, and now, as one can determine through a transcript copy, it presents a close and sympathetic view of the President during his most trying period.

Of Stanton, Moore wrote, the President said:

The Secretary of War is a most valuable man and, if he were not so controlled by impulses, would exert great power and balance. He has a most eminent legal mind and can study legal propositions with greater balance than another would, all the way through. But this balance he sometimes exhibits is external and unaccountable . . . He approached a subject like a man trying to catch his breath, was very likely to approach a subject by indirection. Liked to get a man at a disadvantage.

As the date for the vote in the Senate on impeachment grew near Moore noted:

Impeachment stock is somewhat inflated today but it is said that the President's friends are anxious that it should be so that they may obtain bets at odds. They are thus playing the part of bears. The President, however, takes the matter very coolly.

Moore described as follows the tenseness of the Cabinet on May 26, 1868, as

its members and Johnson sat awaiting news of the vote at the Capitol:

I sent my orderly to the Willard to bring to me dispatches from the Capitol and addressed to the President, I received them from the orderly as he brought them in and read them to the Cabinet. There was no boisterousness, but a quiet excitement that showed . . . in almost every face except, perhaps, that of Mr. Seward, who maintained his imperturbability remarkably well . . .

The scrapbook series is a valuable and colorful supplement, indicating the attitude of the press toward Johnson. Well balanced with excerpts from both Radical and pro-Johnson newspapers, it chiefly contains clippings from Washington, New York, and Tennessee publications, but includes many examples of newspaper opinion from journals over the Nation, as well as a few from British papers. Confined entirely to the period of Johnson's Presidency, this series demonstrates vividly the extreme partisanship of the newspapers of the period and the literary excesses practiced by their editors.

Other portions of the collection include amnesty records; court-martial records; military records relating to the regiments commanded by Johnson's son, Robert, during the Civil War; legal instruments; a curious volume entitled *The Drama of Impeachment*, containing printer's proofs for a dramatic presentation of Johnson's trial; and a copy of *The American's Guide: Comprising the Declaration of Independence, the Articles of Confederation, the Constitution of the United States, and the Constitutions of the Several States Composing the Union* (Philadelphia, 1855), a small volume Johnson carried while campaigning in East Tennessee for election to the Senate.

RUSSELL M. SMITH  
Assistant Head, Recent Manuscript  
Section  
Manuscript Division



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## Annual Reports on Acquisitions

Annual Report on Appropriations

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## Music

WITH THE PASSING of another year the Music Division finds its collections once more happily expanded and its resources for research gratifyingly strengthened. While previous 12-month periods have brought larger quantities of material to the division, few have been so profitable with respect to useful publications and manuscripts. Opportunities were seized for the purchase of a

number of important rarities, and donors generously presented documents that are highly significant. As in earlier years, the donors were too numerous to earn individual mention, but all of them won gratitude and appreciation. Those named in the following pages transmitted materials of special value for research.

This is the statistical picture of the division's holdings:

	Music	Books and Pamphlets	Sound Recordings	Total
June 30, 1958.....	1,988,572	146,311	104,264	2,239,147
Received, 1958/59.....	29,445	1,708	3,691	34,844
June 30, 1959.....	2,018,017	148,019	107,955	2,273,991

The only comment these figures invite is that they are, if anything, on the conservative side. Several shipments of material were received that were too large to be counted in time for this report on an item-by-item basis. When a quantitative analysis is completed, the totals given above will be augmented by several thousands:

### *Holographs*

The Music Division has long vaunted its collection of original manuscripts of important composers. From the receipts of the past year its satisfaction has suffered not at all, for holographs have flowed in at an astonishing rate. This is particularly true of many American composers, whose musical autographs constitute one of its major responsibilities. It is essential that a continuing effort be exerted to assemble and preserve the manuscripts of native

writers. The holographs of foreign composers are no less welcome, but opportunity to obtain them occurs less frequently, and their cost usually puts them beyond reach. In several instances, however, the Library was able to surmount this barrier and to obtain important examples of European autographs.

As gifts from Samuel Barber (b. 1910) came two autograph songs, *Rain Has Fallen* (two versions) and *Sleep Now*, both composed to words by James Joyce. Written in Rome in November 1935, they are welcome additions to a growing collection of this composer's holographs.

For many years Marion Eugenie Bauer (1887-1955) was one of America's leading musicians, exerting a lasting influence as teacher of music history and composition. She also achieved distinction as a creator in her own right, but until this year the



Music Division had no specimen of her musical handwriting. This gap has been happily filled through the generosity of Harrison Potter, of South Hadley, Mass., who presented an outstanding collection of Miss Bauer's manuscripts. The following list reveals the wide range of the composer's interests and activity:

- April Morning. [Words by] Robert Hillyer.  
(Recitation, piano acc., 1953; dedicated to Claude Rains; on transparent sheets.)
- By the Indus. [Words by] Cale Young Rice.  
(Song, piano acc.)
- China. [Words by] Boris Todrin. Op. 38.  
(Mixed chorus, piano acc., 1943; on transparent sheets.)
- Duo for oboe and clarinet. Op. 25.  
(Score; on transparent sheets.)
- Dusk. [Words by] Eunice Tietjens.  
(Song, piano acc.; on transparent sheets.)
- A Foreigner Comes to Earth on Boston Common. Text by Horace Gregory. Op. 49.  
(Cantata for mixed voices, piano acc., 1953; on transparent sheets.)
- Forgotten Modes; five pieces for flute (alone). Op. 29.  
(Penciled, 1938.)
- The Forsaken Merman (a melodrama). [Words by] Sir Matthew Arnold.  
(Recitation, piano acc., 1912.)
- Here Alone, Unknown. [Words by] Conrad Aitkin [*sic*].  
(Song, piano acc.; penciled.)
- Lad and Lass. [Words by] Cale Young Rice.  
(Song, piano acc.)
- The Last Frontier. Op. 39, No. 2.  
(Piano solo; on transparent sheets.)
- A Letter. After a poem by Chang Chi (T'ang Dynasty 618-905 A.D.), adapted from the French by M. B.  
(Song, piano acc.; on transparent sheets.)
- My Faun. [Words by] Oscar Wilde.  
(Song, piano acc., 1919.)
- Night Etching. [Words by] Edna Castleman Bailey.  
(Vocal duet, piano acc., 1947; on transparent sheets.)
- O That We Two Were Maying. [Words by] Chas. Kingsley [*sic*].  
(Recitation, piano acc.)

- Pan and Syrinx (a choreographic sketch), by D. L. Antin. Op. 28.  
(Orch. score, penciled.)
- Patterns. Op. 41.  
(5 piano solos, 1946; on transparent sheets.)
- Five Pieces for String Quartet. Op. 41.  
(Score of Nos. 1 & 2, penciled.)
- Prelude and Fugue for Flute and String Orchestra. Op. 43.  
(Score, penciled.)
- Quietude. Op. 17, No. 1.  
(Piano solo, 1924.)
- Rainbow and Flame. [Words by] Robert Haven Schauffler.  
(Song, piano acc., 1934; on transparent sheets.)
- [Two recitations with piano acc.] Words by Robert Browning.  
(Contents: A Blot on the 'Scutcheon.—Prosperice.)
- The Relief of Lucknow; an incident of the Sepoy mutiny.  
(Recitation, piano acc.)
- [Songs for voice and string quartet].  
(Score, 1933. Contents: Ragpicker Love.—There's Something Silent Here.—Credo.—Words by Alfred Kreymborg.)
- [Two songs, piano acc.]  
(Contents: Mélancolie.—Das Mühlenrad.)
- Sun Splendor.  
(For orch., score; incomplete.)
- Suppliant. [Words by] Florence C. Coates.  
(Recitation, piano acc.)
- To Losers. [Words by] Frances Frost.  
(Song, piano acc., 1932.)
- When the Shy Star Goes Forth. [Words by] James Joyce.  
(Song, piano acc., 1931.)
- The Winds. [Words by] Cale Young Rice.  
(Men's chorus, piano acc.)
- With Liberty and Justice for All. Words and music by Victor Daniel, *i.e.* Marion Bauer.  
(Song, piano acc.)
- Wood Song of Triboulet. [Words by] William Rose Benét.  
(Song, piano acc.)
- Anagrams. Op. 48.  
(Piano solo; 1951; repro. of holograph.)
- Aquarelle II. Op. 39, No. 2.  
(Piano solo; repro. of holograph.)

One of the most gifted men in today's music world is Leonard Bernstein (b.

1918), now musical director of the New York Philharmonic-Symphony Orchestra. Distinguished as composer, brilliant as pianist and conductor, illuminating and penetrating as speaker, he has inestimably enriched our musical life. He has also enriched the Library's collection of holographs through the gift of five autograph scores, each of which illustrates his unconventional artistic personality. One of them, *Prelude, Fugue, and Riffs*, was composed in 1949 for Woody Herman and his orchestra. The penciled score bears the inscription "For Woody Herman" and also the specific indication that it was written for "18 men, plus Woody." The talented maestro of this ensemble has flirted with serious composers before and is responsible for more than one notable creation.

On another Bernstein manuscript is the incidental music for a television performance of Oscar Wilde's *Salome*. Not extensive, the penciled score (dated 1955) nevertheless is highly unusual, since it calls for the following extraordinary instrumentation: electric guitar, harp, piano, xylophone, vibraphone, suspended cymbals, chimes, temple blocks, tam-tam, glockenspiel, snare drum, tenor drum, bass drum, timpani, triangle, tambourine, and gong. Of an entirely different nature is the composer's *Serenade (Symposium)*, written in 1954 upon commission from the Serge Koussevitzky Music Foundation in the Library of Congress. The final version of the manuscript was received several years ago; this year the composer presented his elaborate pencil sketches, which eloquently show the process of musical gestation. The work is for solo violin, string orchestra, and percussion, and was introduced to the public under auspicious circumstances—in Venice on September 12, 1954, with Isaac Stern playing the solo part under the composer's direction.

Also received from Mr. Bernstein was the piano-vocal score (first version, in pen-

cil) of his "little opera (in seven scenes)," *Trouble in Tahiti*. This again shows the composer's versatility, for he wrote the text as well as the music. It has been seen on television, but the first performance occurred at the Creative Arts Festival of Brandeis University, at Waltham, Mass., on June 12, 1952. And finally, from the same donor, came the original manuscript, again penciled, of the music for *On the Waterfront*, simply called *Waterfront* by the composer. This noteworthy movie, produced by Horizon Pictures and released by Columbia Pictures Corporation in 1954, was a gripping drama effectively enhanced by its musical background. Accompanying the score is a great quantity of sheets containing the composer's autograph notes referring to particular scenes, timings, and cues. Even a quick perusal of the material reveals the severe restrictions imposed upon an artist engaged in motion picture composition.

A steady source of holograph scores is the Elizabeth Sprague Coolidge Foundation in the Library of Congress, which for more than 30 years has been commissioning new works from distinguished composers. The original manuscripts of two such products were received, each the gift of its author. Both of them were written by American composers. *A String Quintet* (for two cellos) by Ross Lee Finney (b. 1906) was first performed in the Library by the Kroll Quartet and Alan Shulman on October 30, 1959. It is not without interest to know that the composer of the latter wrote on his score: "It is a single movement organized like a long lyric poem such as Milton's 'Lycidas.'"

The other Coolidge-commissioned manuscript calls for special comment, not for any peculiarities of its own but because of portents it may suggest. It is the pencil-draft of the second *String Quartet* by Burrill Phillips (b. 1907), and it came to the Library with the composer's warn-

ing that no definitive manuscript would ever be written! Why?—because from his draft Mr. Phillips *typed* the finished score on a newly developed music typewriter, which, it may be attested, does beautiful work. To what extent the use of this mechanical aid will proceed is certainly unpredictable, but one wonders if such a precious thing as a musical holograph will eventually cease to appear, just as the literary manuscript has given way to the conventional typewriter. We live in strange and wondrous times. The first performance of Mr. Phillips' work will take place in the Library during the current season.

Aaron Copland (b. 1900) presented two more of his original manuscripts, generously adding his drafts and sketches to the finished products. No American composer is better known or more genuinely esteemed than Mr. Copland; consequently it is very gratifying to acknowledge this gift of two of his most important works. One is *Music for the Theatre*, a "suite in 5 parts for chamber orchestra (18 men)," written in the spring and summer of 1925. This gay and insouciant score, not without moments of dramatic seriousness, was dedicated to Serge Koussevitzky, who did so much to advance Mr. Copland's career, as well as that of other American composers. It was this conductor, too, who led the Boston Symphony Orchestra in the première of the work, performed in Boston on November 20, 1925.

Mr. Copland's second gift is the holograph of a work in quite a different vein, his *Piano Variations*, written in 1930. With this bold dissonant opus, hailed as one of the important keyboard creations of the century, the composer exemplified a highly original treatment of the instrument, revealing at the same time a spirit of grim determination and emotional stress. Its first performance was given in New York on January 4, 1931, with Mr. Copland as the interpreter.

In addition to these gifts, Mr. Copland also deposited a large number of his manuscripts (along with drafts and sketches), which, it is hoped, will eventually be added permanently to the collections. As a group they cover many years of his professional activity and exhibit the wide range and variety of expression which his art exhibits. They are:

**Las Agachadas**

(Mixed chorus, unacc., 1942; on transparent sheets; also pencil sketches.)

**As It Fell upon a Day**; song for soprano and accompaniment of flute and clarinette. Words from Richard Barnefield.

(Score, 1923; also pencil draft and sketches.)

**Concerto for piano.**

(Rough draft of full score, 1926.)

**Concerto** (in one movement—two parts) for piano and orchestra. (Arranged for 2 pianos—4 hands by the composer.)

(Score for two pianos, 1926; also pencil draft and sketches.)

**A Dance Symphony.**

(Score.)

**Danzón Cubano.**

(For two pianos, score, 1942; on transparent sheets.)

**Improvisation** (Vocalise pour voix et piano). (1928; also pencil sketches.)

**An Old Poem** (Mélodie chinoise). Words translated from the Chinese by Arthur Waley.

(Song, piano acc., 1920.)

**Passacaglia pour piano seul.**

(1922; also pencil draft.)

**Two Pieces for String Orchestra.** a. Lento molto. b. Rondino.

(Score, 1923; second piece incomplete; also draft and sketches of the first piece.)

**Two Pieces for String Quartet.** a. Lento molto. b. Rondino (on the name of Gabriel Fauré).

(Score, 1923; also pencil sketches of the first piece and pencil draft of the second.)

**12 Poems of Emily Dickinson.**

(Songs, piano acc., 1949–50; on transparent sheets; also pencil drafts and sketches. Contents: Nature, the Gentlest Mother.—There Came a Wind like a Bugle.—Why Do They Shut Me out of Heaven?—The World Feels

Dusty.—Heart, We Will Forget Him.—Dear March, Come in.—Sleep Is Supposed to Be.—When They Come back.—I Felt a Funeral in My Brain.—I've Heard an Organ Talk Sometimes.—Going to Heaven!—The Chariot.)

Scherzo humoristique. Le chat et la souris.  
(Piano solo, 1920.)

Sentimental melody.  
(Piano solo, 1926; also pencil sketch.)

Sextet for string quartet, clarinet, and piano.  
(Score, 1937; also one leaf with important emendation.)

Song. [Words by] E. E. Cummings.  
(Piano acc., 1927.)

Vitebsk (Study on a Jewish Melody) for violin, cello and piano.  
(Pencil draft of score, incomplete, composed 1928; also pencil sketches.)

Another eminent American composer, long in the vanguard of technical and aesthetic innovators, is Henry Dixon Cowell (b. 1897), who has given autograph scores to the Library on numerous occasions. Last year he exercised his usual generosity by presenting five manuscripts of orchestral works of varying sizes. In addition to compositions written in standard forms, Mr. Cowell frequently has struck a note of novel freshness derived from our early cultural heritage or from our national obligations or vicissitudes. The latter influence is illustrated by an orchestral score entitled *American Pipers*, composed in 1943 and dedicated "to the A.E.F. in Ireland." It was written at the request of the League of Composers for Artur Rodzinski and the New York Philharmonic-Symphony Orchestra. His second gift reflects his interest in early Americana, which is immediately apparent from the title, *Hymn and Fuguing Tune No. 10*. It is scored for oboe and strings. The group of gifts is completed by his fifth, ninth, and eleventh symphonies, dated respectively 1948, 1953, and 1953. With the fifth symphony are 17 discarded leaves of a "cut" suggested by the composer.

These gifts are all full scores, written on transparent sheets to facilitate ready reproduction.

It is a pleasure to report the annual gift from the publishing house of J. Fischer & Bro., which is so well-known for issuing church and organ music. The following original manuscripts were each accompanied by a copy of the recently published edition:

Barnes, Edward Shippen (1887-1958).  
And There Were Shepherds.  
(Organ and piano; publ. 1958.)

Dilsner, Laurence.  
Carol of the Friendly Beasts.  
(Mixed chorus, piano acc.; publ. 1957.)

Gibb, Robert W. (b. 1893).  
Gettysburg Address.  
(Men's chorus, piano acc.; publ. 1958.)

Goemanne, Noël (b. 1926).  
Missa in Omnium Sanctorum Honorem.  
(Mixed chorus, organ acc.; publ. 1958.)

Rowley, Alec (1892-1958).  
Merriment.  
(Piano solo; publ. 1958 as "Spring Is Dancing".)

Schirrmann, Charles.  
Sing, My Soul.  
(Mixed chorus, piano acc.; publ. 1958.)

Some years ago the Library was the recipient of a large collection of George Gershwin's original manuscripts, and this has been enlarged from time to time by gifts from the composer's distinguished brother, Ira. One such gift, received last year, is a most important addition to the Gershwin holdings—the original penciled draft and sketches for the famous *Variations* (for piano and orchestra) on "I Got Rhythm." It was Ira Gershwin, incidentally, who gave the Library the finished holograph score of this same work five years ago. With the new acquisition came also a copyist's manuscript of the piano part, containing corrections in the composer's handwriting.

These ingenious variations are based on the equally ingenious song which was a sen-



sational success in *Girl Crazy*, produced in New York on October 14, 1930. To Ethel Merman fell the honor of being the song's first deliverer. The variations, brilliant though inadequately reflecting Gershwin's astonishing improvisations on his own melodies, were chiefly written at Palm Beach in December 1933. They illustrate the composer's extraordinary technical development, his expanding range of emotional expression, and his increasing command of keyboard writing. The first performance was given in Boston on January 14, 1934, when the composer played the solo part under Charles Previn with the Leo Reisman Symphonic Orchestra.

From Frederic Stoessel, who presented a welcome assemblage of his father's manuscripts (to be described later) came the original manuscript score of the *Preludium et Fuge* for string quartet by Vittorio Giannini (b. 1903).

Two much-appreciated manuscripts of Leopold Godowsky (1870-1938), eminent composer and world-famous pianist, were presented by Mrs. Eberhart Deutsch of New Orleans. The first shows Godowsky in one of the less-known aspects of his career, as a composer of violin music. It is a *Tyrolese* (*Schuhplattler*), for violin and piano, written in 1915. The other autograph is one of his well-known arrangements for piano solo, a skillful setting of Schumann's song, *Du bist wie eine Blume*, Op. 25, No. 4. This manuscript is undated, but the work was published in 1921 by Carl Fischer, Inc.

Although the Library had in the past acquired several holographs of Roy Harris (b. 1898), they had arrived slowly and singly. Last year this distinguished composer, of great significance in the development of American music, presented no fewer than nine manuscripts, most of which show his major works in the process of creation.

A special word is due Mr. Harris for the unique role he has played in America's musical life. Born in Oklahoma, he grew up in California and early became one of our most serious and nationalistic composers—nationalistic not in the sense of using folk-tunes (although he has done this with conspicuous success), but in a constant striving to express in high art terms the genuine spirit of America. His work has been hailed for the effort so steadfastly exerted as well as for the success it has attained. As a teacher, too, he has offered instruction in various parts of the country, and has greatly influenced many younger composers.

The welcome gifts from Mr. Harris are as follows:

[Fantasy for piano and orchestra].

(Penciled sketches, score.)

Overture, From the Gayety and Sadness of the American Scene.

(Copyist's ms., orch. score, 1932; with autograph emendations.)

[Piano sonata].

(First two movements, with beginning of the third.)

Psalm 150.

(Mixed chorus, unacc.)

Sketches for Folk Fantasy for Festivals, in 5 movements.

(Condensed score and piano-vocal score; penciled.)

1st Sketches, last Movement, 5th Symphony.

(Score; penciled.)

Sketches of "Election Song," used each 4 years in Pittsburgh.

(Unison song, piano duet acc.)

Sketches of [the] 7th Symphony.

(Full and condensed score; penciled.)

One of America's most beloved artists is Roland Hayes (b. 1887), whose distinguished vocal career has won him a host of admirers. As a composer and arranger of songs he has contributed many effective examples to the singer's repertoire, and last year several specimens were received

## 'I GOT RHYTHM' VARIATIONS

Berzel-Geschwin

Mod. 1 = 80

and

DIANO

470

②

③ give

Team



*Original manuscript of the first draft of George Gershwin's "I GOT RHYTHM" VARIATIONS for piano and orchestra.  
Copyright 1934 by New World Music Corporation. Used by permission.*



First page of the original manuscript of Franz Liszt's PREMIÈRE VALSE OUBLIÉE.





III  
From Uncle Remus.

E. D. MacDowell,  
Op. 51.

With much humor, joyously. (♩ = 120)

*light*

*diminished, without dropping*

*not bound*

*not bound*

*increase*

P.C. 1.403.2

Copyright, 1896, by P. L. Lang.

First page of the original manuscript of Edward MacDowell's FROM UNCLE REMUS, Op. 51, No. 7 (from WOODLAND SKETCHES).

through copyright. Among them appear to be several autographs, as the following list will show:

Carol of the Brown King. Poem by Langston Hughes.

(Song, piano acc.; autograph title page and two autograph signatures; music not autograph.)

The Forest Bed. Poem by Dorothy Henderson. (Song, piano acc., 1957.)

Gi' Me Yo' Han'; Aframerican religious folk-song (original melody).

(Song, piano acc.; with three autograph signatures; music not autograph.)

Lay Dis Body Down; Aframerican Boatmens Song (original melody).

(Song, piano acc.; autograph title page and two autograph signatures; music not autograph.)

Little Grey Leaves. Poem by Esther Popel.

(Song, piano acc.; with two autograph signatures; music not autograph.)

The Lord's Prayer. Poetized by G. Lake Imes. (Song, piano acc.; autograph title-page and two autograph signatures; music not autograph.)

N'goni; a lament. An East African song of Nyassand [sic], East Africa.

(Song, piano acc.)

Roll Jordan Roll; an Aframerican religious folk-song (original melody).

(Song, piano acc.)

On numerous occasions in the past Mrs. Robert Bartlett, daughter of Victor Herbert (1859-1924), has presented her father's manuscripts, and during the past year her generosity was again in evidence. This was particularly gratifying because, for many years, the Music Division has been trying to form and maintain a national Victor Herbert collection. Born in Ireland, but for more than half his life a stanch American, Herbert rose to the pinnacle of success in the world of operetta, where he was preeminent for almost a generation. This was accomplished through his unique combination of musical skill, knowledge of stagecraft, and warm personality. As a result he was one of the

best-loved men in American music, which he served loyally as composer, conductor, and performer.

Herbert wrote more than 40 operettas, many of them masterpieces of their genre. Their very titles have become household words and phrases in American conversation. Others are not so well known, and it is three of the holographs in this category that Mrs. Bartlett selected as part of her current gift. They are the original manuscripts of *Mlle. Rosita* (first performed in Boston, March 27, 1911; in New York, October 16, 1911, as *The Duchess*), *My Golden Girl* (first performed in Stamford, Conn., December 19, 1919; in New York, February 2, 1920), and *Oui Madame* (first performed in Philadelphia, March 22, 1920).

As a young man, Herbert, studying and playing in Germany, apparently had no idea that he would ever enter the field of theatrical music. He was a cello virtuoso, and interested in writing music in the larger forms. One of his early ambitious ventures was his first *Concerto* for cello and orchestra, Op. 8, which he successfully performed for the first time in Stuttgart on December 8, 1885. Mrs. Bartlett also gave the Library the holograph orchestra score of this work, which has never been published.

On various occasions, too, Mrs. Bartlett has deposited in the Library manuscripts, publications, and memorabilia of her father. Among her deposits last year were seven holographs, four of them being Herbert's orchestral arrangements of short pieces by other composers. His skill as an orchestrator was proverbial, and his arrangements were continually popular on his concert programs. The pieces received are Edouard Batiste's *Organ Offertory*, Chopin's *Mazurkas*, Op. 7, Nos. 1 and 3, and Mendelssohn's *Song without Words*, Op. 53, No. 4. A single leaf of sketches for *The Dream Girl*, Herbert's last oper-

etta, has no extraordinary interest, but the holograph orchestra score (substantially complete) and the piano score of *The Fall of a Nation* make for another story. This is the music, long thought lost, that forms the first integrated musical score for a feature motion picture that was written in America and perhaps the first in the world. Released in 1916, the film was a failure, but the importance and influence of the music cannot be denied.

The final Herbert piece of interest among these deposits is his holograph arrangement of an Irish Jig called *Fagan*, scored for string quartet. He wrote it during the summer of 1919 at Lake Placid and dedicated it to his intimate friends, the Flonzaley Quartet. So far as is known, it is his only venture into this medium.

In recent years the name of Alan Hovhaness (b. 1911) has appeared with increasing frequency on concert programs, and his music is being widely heard. Born in Somerville, Mass., of Armenian and Scottish parentage, he has derived from his Near Eastern ancestry much of his musical inspiration. This is evident from the titles of many of his works, alluding as they do to Armenian culture, history, and legend; moreover, the sound of some of his music is exotic, presenting elements that are imported into the conventional framework of Western art. Mr. Hovhaness presented a number of his most representative holographs last year, acquisitions that are welcome for both their importance and novelty. His gifts are:

Anahid; fantasy for orchestra, Op. 57, No. 1.  
(Score, 1945; on transparent sheets.)

Celestial Fantasy, for string orchestra (in the form of melisma, fugue, melisma and counter fugue). Op. 44.  
(Score; on transparent sheets.)

Etchmiadzin (drama in six scenes. Words by Zabelle Boyajian). Op. 62.  
(For solo voices, chorus and orchestra; score, 1946; on transparent sheets.)

Mesrob; oratorio, for soprano, alto, bass, chorus, two flutes, three trumpets, percussion, harp and celesta. Op. 98.

(Score, 1952; on transparent sheets.)

Saint Vartan; symphony, opus 80, for alto saxophone, horn, 4 trumpets, trombone, timpani, cymbals, side drum, small gong, giant tamtam, vibraphone, piano, and strings.

(Score, 1950; on transparent sheets.)

Vijag. Op. 60, No. 3.

(For two pianos, score, 1946; on transparent sheets.)

A deservedly popular composer (in the sense of being well-known and well-appreciated) is Mrs. Mary Howe, who lives in Washington and has long influenced the musical life of the National Capital. Over the years she has given the Library a number of her original manuscripts, and during the past year she presented an exceptionally large quantity. Most welcome, they reflect the variety of her interests and the sensitivity of her art. All but one of the following autographs are Mrs. Howe's gifts:

L'amant des roses. Poème de Jules Ruelle.  
(Song, piano acc.; penciled.)

Benedictus es Domine.  
(Mixed voices, organ acc.; penciled.)

Berceuse. Poem anonymous.  
(Voice and orchestra, score; penciled.)

The Birds. Poem by D. C.  
(Song, piano acc.; penciled.)

Catalina.  
(Mixed voices, piano acc.)

Chanson de Coulennes. For soprano, baritone, flute, and strings. Words by Marie Valeur.  
(Score; penciled.)

Chanson Souvenir. Paroles de Viélé-Griffin.  
(Song, piano acc.)

Cherry Blossom Time. Words by Katherine Dunlap.  
(Women's chorus, piano acc.)

Coulennes (Tableau de Genre).  
(For orchestra, score.)

A Devotion of John Donne.  
(Men's chorus, piano acc. for rehearsal only; penciled.)

Der Einsame. Gedicht von Rainer Maria Rilke.  
(Song, piano acc., 1931; penciled.)



Fair Annet's Song. Poem by Elinor Wylie. For mezzo soprano and string quartet.

(Score)

Fair Annet's Song. Poem by Elinor Wylie.

(Song, piano acc.)

For a Wedding.

(Organ solo; penciled.)

[For four woodwinds and French horn].

(Score, composed 1957; penciled; first performed in the Library of Congress, Dec. 12, 1958, by the Washington Woodwind Quintet.)

Grave Piece for Strings. A Devotion by John Donne.

(Score; penciled.)

Great Land of Mine. Poem: Anonymous.

(Song, piano acc.)

Great Land of Mine. Words anonymous.

(Mixed chorus, organ acc.; penciled; also autographed copy of text)

Herbsttag, with English translation. Gedicht von Rainer Maria Rilke.

(Song, piano acc.)

Hokku (from the Japanese). [Text by] Amy Lowell.

(Song, piano acc.)

Horses. Words by Rose Fyleman (translated from an old Danish rhyme).

(Song, piano acc.; penciled.)

The Huntsman. Poem by Walter de la Mare. For 2 voices with strings.

(Score; penciled.)

Hymne. From the Holy Sonnets by John Donne.

(Song, piano acc.; penciled.)

Innisfree; song for low voice and string quartet. Poem by W. Yeats

(Score; penciled.)

Irish Lullaby. ("In a low rocking chair."). Words by Helen Coale Crew.

(Song, piano acc., 1939; penciled.)

Die Jahre. Poem by W. Goethe. For high voice and string quartet.

(Score; penciled.)

Laud for Christmas; carol for mixed voices. Verse by Nancy Byrd Turner. A capella.

(Piano acc. for rehearsal only.)

Liebeslied. For voice and orchestra. Poem by Rainer Maria Rilke.

(Score; penciled.)

Liebeslied. Gedichte [sic] von Rainer Maria Rilke.

(Song, piano acc., 1931; penciled.)

Little Fiddlers Green. Poem by Alexander Gordon.

(Song, piano acc.; penciled.)

Merles de Coulennes (scène miniature). For flute and soprano. Words anonymous.

Music When Soft Voices Die. (Baritone, soprano & strings.) Poem by Percy Bysshe Shelley.

(Score; penciled.)

My Lady Comes. Poem by Chard Powers Smith.

(Song, piano acc.; penciled.)

Nicht mit Engeln. Poem by Mirza Schaffy.

(Song, piano acc.; penciled.)

Now Goes the Light. Poem by Cela Lee.

(Song, piano acc.)

O Mistress Mine. Poem by W. Shakespeare.

(Song, piano acc.; penciled.)

The Pavilion of the Lord. Domine Illuminatio.

From the XXVII Psalm of David.

(Mixed chorus, organ acc.; penciled.)

Poème. [Texte] de Thalia Gage.

(Song, piano acc.; penciled.)

Potomac. For chamber orchestra. Prelude and three sketches.

(Score; penciled.)

Red Fields of France. Poem by Charles Going.

(Song, piano acc.; penciled.)

Schlaflied. [For] voice & strings. Poem by Rainer Maria Rilke.

(Score; penciled.)

Sonata in D for Violin & Piano.

(Score and violin part.)

Given to the Library by Elena de Sayn.

Stars. For orchestra.

(Score; penciled.)

Stars; sketch for piano.

There Has Fallen a Splendid Star. Poem by A. Tennyson.

(Song, piano acc.; penciled.)

To the Unknown Soldier. Poem by Nicholas Glely, translated from the Greek by Joseph Auslander.

(Song, piano acc.; penciled.)

Ueber allen Gipfeln. [Gedicht von] Goethe.

(Song, piano acc.; penciled.)

Viennese Waltz. For voice and orchestra. Poem by Elinor Wylie.

(Score; penciled.)

Viennese Waltz. Poem by Elinor Wylie.

(Song, piano acc.)



Were I to Die To-night ("Utterance"). Poem by Marie Valeur.

(Song, piano acc.; penciled.)

When I Died (A Strange Story). Song with orchestral accompaniment. Poem by Elinor Wylie.

(Score; penciled.)

Which Is My Little Boy? Words by Tennessee Williams.

(Song, piano acc., 1951; penciled.)

Williamsburg Sunday (Spring Sabbath Song). For mixed voices a cappella (piano score for rehearsal.)

(Score; penciled; also a second penciled holograph. Original title of poem, by Katherine Garrison Chapin, "Spring Sabbath Song.")

[Williamsburg Sunday] Spring Sabbath Song. For mixed voices a cappella, voice score.

(Penciled.)

You; song for high voice. Poem by Alice Dows. (Piano acc.)

Schafe können sicher weiden (Sheep may safely pasture). By J. S. Bach. Transcribed for piano.

(From Bach's Cantata No. 208.)

Schafe können sicher weiden [by] J. S. Bach. Transcribed for piano duet.

(1940; penciled; from Bach's Cantata No. 208.)

Wir eilen mit schwachen doch emsigen Schritten. Transcribed for two pianos.

(Score; from Bach's Cantata No. 78.)

A large number of welcome gifts received from the distinguished conductor, Fabien Sevitzy, will be mentioned later. One of them calls for attention here, since it is a musical holograph. It is the score of a *Lyric Suite*, Op. 30, which Paul Kletzki (b. 1900) wrote for orchestra in 1938. The manuscript bears a dedication to Mr. Sevitzy.

Like the Coolidge Foundation, the Serge Koussevitzky Music Foundation in the Library of Congress pursues an active program commissioning eminent composers to write new works. Unlike its sister organization, however, it is not limited to the stimulation of chamber music, but ranges far and wide in the kinds of music

it encourages. When the manuscripts are completed, the composers present them to the Library for permanent preservation. Some of the most notable holographs of our day are now embraced in the Koussevitzky Foundation collection. The number of manuscripts received varies from year to year, depending on the composers' rate of progress. Last year two came to the Library, both the work of American musicians: Alan Hovhaness's *Magnificat* for solo voice, chorus and orchestra, Op. 157, and William Russo's Second Symphony, Op. 32. The latter is also entitled *Titans*. These two scores are dedicated to the memory of Serge and Natalie Koussevitzky, great benefactors of contemporary composers.

For many years one of the most strongly represented composers in the Library's holograph collection has been Franz Liszt (1811-86), one of the great figures in music history. A generation ago the Rafael Joseffy collection of Liszt came to Washington. On at least half a dozen separate occasions important manuscripts were acquired. Last year another extraordinary opportunity occurred which brought no fewer than 20 of Liszt's original manuscripts to the Library, some of them evidently unpublished and totally unknown.

A number of these manuscripts—perhaps all—were at one time in the possession of Baroness Olga de Meyendorff, for many years one of the composer's closest friends. Some of them were written for her, others were probably given to her; the dates run from 1865 to 1881, and attest the length of this long friendship. Consequently the collection has an associational or biographical as well as an artistic value. While the assemblage contains no large work, it shows Liszt in many aspects of his activities (piano composer, song composer, arranger, etc.) and it merits the critical attention of scholars and biographers.

First in the series is a copyist's manuscript of *Der blinde Sänger* (Grove 350), a recitation with piano accompaniment bearing Liszt's autograph title page, additions, and corrections. It was composed in 1875. In this copy the text, a ballad by Count Alexis Tolstoy, is incomplete.

Next comes a short piano piece entitled *Carrousel de Madame Pelet-Narbonne*, which Liszt seems to have penned in great haste. While a complete entity, it is not unlike a longish *Albumblatt* and may have been written for a particular individual on request. At the beginning it is marked "Allegro intrepido." It is not listed in Grove or Raabe and seems to be wholly unknown, which also means unpublished.

*Ich liebe dich* is a piano solo arrangement of Liszt's own song bearing the same title. According to Grove (315), Baroness Meyendorff had an autograph of the song (another is in the Casanova collection); it was probably this piano solo version, which appears to be unpublished. Leaf 1 recto bears the inscription "Pour le Marchese," who is identified by Raabe (617) as Marchese della Valle in Pallanza.

Among Liszt's huge output of piano pieces, most of them extremely difficult to play, are *Vier kleine Klavierstücke* (Grove 192). All four are in the present assemblage. Published in the so-called "complete works" of Liszt, they are charming, simple, and unaffected, and form an admirable introduction to his poetic style. They were composed in 1865, 1865, 1873, and 1876.

A fairly elaborate piano piece is a *Nocturne*, a variant version of which is published in the "complete works" as an *Impromptu* (Grove 191). At the end Liszt wrote: "Juin 72 F. L. à Madame la Baronne Olga de Meyendorff, née Princesse Gortschakoff." A comparison of this manuscript with the published edition might result in an interesting essay.

The manuscript entitled *La Notte* is Liszt's arrangement of an orchestral work for violin and piano. It is the second of his *Trois odes funèbres*, composed in 1863-64. In the Grove index this arrangement is mentioned, but Humphrey Searle, compiler of the index, placed it in the "doubtful or lost" category. It is no longer doubtful or lost; it is, however, almost surely unpublished, and can be considered a great rarity. A violin part is also available, written by a copyist.

*Ruhig* is a very short piano piece that also seems to be completely unknown. The title, taken from the tempo indication, is mentioned in neither Grove nor Raabe.

*Sospiri!* another attractive short piano piece, is dated July 23, 1879. This, too, has been referred to as "doubtful or lost" (Grove 728, Raabe 60), and Raabe suggests that it should be added to the *Vier kleine Klavierstücke* mentioned above. In any case, it seems to be unpublished. It is bound in contemporary hard covers, faded pink in color, decorated with gold tooling. Thus its 80-year-old protection has the same romantic aura as the music itself.

Still another unknown piano piece is a *Toccata*, which is in neither Grove nor Raabe and has apparently eluded publication. Its brevity is matched by its brilliance.

*Tristesse* (Grove 327) is a song with piano accompaniment, better known as *J'ai perdu ma force et ma vie*. A quite different version is published in the "complete works"; it was obviously based upon quite another source. The present manuscript was written in Weimar on May 28, 1872.

The best-known work among the manuscripts is a *Valse* for piano, dated "23 Juillet 81." This is none other than the famous *Première valse oubliée* (Grove 215), notable for its wry melodic contour and graceful *élan*. Though published many

times, the autograph of this piece has remained unlocated up to the present.

Unfamiliar but not unknown is a *Ver-gessene Romanze* (*Romance oubliée*), another short piano piece (Grove 527). It bears no date or signature, but these may have been on a corner cut away from the bottom of the second leaf.

A curious manuscript, in the hand of a copyist, is a piano solo setting of *Vive Henri IV*, a French folksong. Liszt wrote the title on it, inserted some emendations, and signed it at the end. It has not been published (Grove 239) and may never been intended for publication.

Still more of the Liszt manuscripts show the master transcriber at work. A two-leaf holograph bears his corrections to his arrangement of Berlioz's *Marche du supplice* (Grove 470), from the *Symphonie fantastique*. Liszt was obviously working from an earlier printed edition, for page-numbers and even lines are clearly indicated.

In 1872 Liszt made a piano transcription of Eduard Lassen's song, *Ich weil in tiefer Einsamkeit* (Grove 495) and dedicated it to Olga Meyendorff. This manuscript is in the present lot.

Two Mozart transcriptions also call for attention. One, published and not unknown, is the piano solo arrangement of the *Confutatis maledictis* [&] *Lacrymosa* from the *Requiem* (Grove 550). The other, apparently completely unknown, is a piano duet arrangement of *Der, welcher wandelt diese Strasse* from the eighth scene of the finale of *Die Zauberflöte*. It appears in neither Grove nor Raabe, and evidently is unpublished.

*Gretchen am Spinnrade*, a song by Schubert, offered Liszt an opportunity for an exquisite piano transcription (Grove 558). The present sheet bears his corrections of two passages, already printed, which apparently displeased him. Again the pages

of the published edition are clearly indicated.

The final manuscript is an unknown piano transcription of Schumann's *Widmung*; another setting of the same song is among Liszt's best-known arrangements. The present version is simpler and less flamboyant than its cousin (Grove 566), and perhaps represents the pianistic capacity of the friendly Baroness. This, too, seems to be still unpublished.

In many respects Edward Alexander MacDowell (1861–1908) remains America's most significant composer. If criteria for identifying national characteristics have changed in the last half-century, he was still the first native creator to challenge the supremacy of classical European masters. The acquisition of a MacDowell holograph is, therefore, an event of prime importance, especially when it is one of his better-known titles. Last year the Library obtained *From Uncle Remus*, a capricious miniature for piano which was the seventh piece of his famous *Woodland Sketches*. The suite, containing other lovely miniatures, was first published in a de-luxe edition of 110 copies by P. L. Jung of New York (1896). This manuscript was one of the set used for engraver's copy and displays "VII" above the title.

A small album leaf for piano solo, written by Giovanni Pacini (1796–1867) in 1842, calls for little comment, though it is not without interest.

Of real importance are new receipts from one of the foremost American composers, Walter Piston (b. 1894), who deposited three of his major scores. The tidiness of the handwriting seems to exemplify the sharp clarity of his music and the complete control he exercises over the means at his disposal.

One of Mr. Piston's holographs is the full score of his *Concerto* for viola, written in 1957 and dedicated to Joseph de Pas-

quale. He gave the first performance with the Boston Symphony Orchestra on March 7, 1958. The *Symphonic Piece* for orchestra is an earlier work; the score is dated 1927 at the end. It also bears a dedication to Serge Koussevitzky, who led the Boston Symphony Orchestra in the first performance on March 23, 1928. The third manuscript is the score of a *Toccata* for orchestra which, undated, additionally carries the composer's penciled emendations. This was written for the celebrated Orchestre National de France, which made a sensationally successful tour of America 11 years ago. It was the French ensemble that played the *Toccata* for the first time, in Bridgeport, Conn., on October 14, 1948. The conductor was Charles Munch, to whom the music is dedicated.

The holograph of an *Elégie*, written in 1957 "à la mémoire de Denis Brain" by Francis Poulenc (b. 1899), proved a welcome acquisition. It is scored for horn and piano.

The American musical theater, emphasizing operetta and musical comedy, is a most vital manifestation of our national life. One of the most accomplished composers in this realm is Richard Rodgers (b. 1902), who has given the Library several of his manuscript scores. Last year he presented the holographs of two of his greatest successes, *The King and I* and *Oklahoma*. Both are predominantly in the form of piano-vocal score.

*The King and I*, a play with music, was based on *Anna and the King of Siam*, by Margaret Landon. The touching story of the occidental school teacher in an oriental court made an exquisite stage spectacle, and this was graciously enhanced by Mr. Rodgers's music composed to texts by Oscar Hammerstein II. The first performance took place on February 26, 1951, in New Haven. It opened in New York on March 29, 1951, and ran for 1,246 performances

(until March 20, 1954), a run that few shows are privileged to enjoy.

*Oklahoma* was even more successful, so much indeed that it has entered the American cultural background with a force that makes it a permanent landmark in our heritage. Its Western locale, its homespun flavor artfully intensified with highest skill, its tunes (breezy and mournful), and its democratic spirit combine to give it a quality of uniqueness. Once again Oscar Hammerstein II prepared the book and lyrics (derived from Lynn Riggs' *Green Grow the Lilacs*) for Mr. Rodgers' music. When the first tryout occurred, in New Haven on March 11, 1943, the production was entitled *Away We Go*, but the permanent title followed soon after. Introduced to New York on March 15, 1943, it entered upon a fabulous run that extended to 2,248 performances (until May 29, 1948). Musical and theatrical history had been made.

Another eminent theatrical composer whose manuscripts are being given to the Library by his widow is Sigmund Romberg (1887-1951). Born in Hungary, he settled in the United States as a young man and gave us some of our most mellifluous operettas. Continuing her generous practice of past years, Mrs. Romberg presented these manuscripts, all of which contributed to her husband's well-deserved fame:

Maytime.

(1917—chiefly sketches.)

My Maryland.

(Orch. score, 1927.)

The Student Prince.

(Piano-vocal score, 1924.)

The Desert Song.

(Piano-vocal score, 1926.)

The Girl of the Golden West.

(Piano-vocal score, 1938—for an MGM motion picture.)

William Howard Schuman (b. 1910), one of America's eminent composers and additionally distinguished as Director of



the Juilliard School of Music, presented a number of important holographs to the Library. The acquisitions cover his entire creative career and represent different facets of his art. First there is *Carols of Death*, three unaccompanied choruses to the words of Walt Whitman. The score is dated October 4, 1958, and bears the notation: "Commissioned for the Laurentian Singers of St. Lawrence University." *Chester*, an overture for band based on William Billings' famous Revolutionary tune, was completed in 1956, as indicated on the score. *Choral Etude* for unaccompanied chorus, the text consisting of syllables only, was composed in 1937, while the *Choreographic Poem* (for flute, clarinet, horn, violin, viola, cello, and double bass) stems from 1935. On the latter score the composer wrote: "Student work. First dance composition, not to be performed! W. S. 7/21/57."

A work of major significance is Mr. Schuman's *Concerto* for violin, which was commissioned by Samuel Dushkin. Completed in 1947, as the score states (but since revised), it was first performed on February 10, 1950, by Isaac Stern with the Boston Symphony Orchestra. With the score came many leaves containing the composer's revisions.

A large and still little-known work of Mr. Schuman's is *The Earth Is Born* (orchestra score), written for two orchestras of varying sizes. This was completed in 1957 to accompany a scientific documentary motion picture, and with it are numerous sheets pertaining to timings, scenes, and the like.

*The Lord Has a Child* (1956) is present in two versions—unison chorus, with organ or piano accompaniment, and mixed or female chorus with piano. The words are by Langston Hughes. The former was "written and composed for *The American Hymn Book*, the University of Chicago Press."

Mr. Schuman is an *aficionado* of baseball, and it was inevitable that he would sooner or later turn his artistic talents to the national game. This curious, fresh, and highly welcome enterprise resulted in a full-fledged opera entitled *The Mighty Casey*, of which the finished holograph (full score and piano-vocal score) and autograph sketches have come to the Library. It was first performed in Hartford, Conn., at the Hartt Musical Foundation, on May 4, 1953, and since then has generally met with increasing favor. The novelty of its subject matter caused some bewilderment when it was first presented to the public, but the composer met this challenge masterfully. Naturally the opera uses the famous poem, *Casey at the Bat*, by Ernest L. Thayer, although the libretto is by Jeremy Gury.

Miscellaneous aspects of Mr. Schuman's art are reflected in the remaining holographs—*Three Piano Moods* (1958), *Prelude for Voices* (unaccompanied; "1st version, Dec. 19, '36. Never performed—should not be. W. S. 7/21/57"), *Four Rounds on Famous Words* (treble voices and mixed voices), and *When Jesus Wept* (solo cornet, solo baritone, or euphonium and band). The score of the last-named work is dated 1958. It is based on a round by William Billings and forms an introduction to Mr. Schuman's band overture, *Chester*.

It was gratifying to receive from Leo Sowerby (b. 1895) another generous installment of gifts, consisting of the original manuscripts of his *Concerto* for piano and orchestra (full score) and a large number of his choral works for church use. In addition to his sterling reputation as a leading American composer, Mr. Sowerby has the distinction of having been the first recipient (in 1921) of the American *Prix de Rome* in composition. The brilliant and satisfying piano concerto was written before his three-year stay in Italy. Its



first version (performed in Chicago on January 18, 1917) called for a solo soprano as well as a keyboard artist. In its subsequent revision the singer was dropped, and the new version was presented in Chicago on March 5, 1920, with the composer as soloist. The present score is the revised version, dated October 8, 1919, at the end, and bears a dedication to Elizabeth Sprague Coolidge.

No composer in the country has devoted himself more zealously and idealistically to church music (choral and organ) than Mr. Sowerby, and few would dispute his significance in this branch of the art. The following manuscripts show this interest and the outstanding quality of his writing:

An Angel Stood by the Altar of the Temple; anthem for mixed voices and organ.

(Pencil and ink versions.)

The Armor of God; anthem for mixed voices.

(Organ acc.; pencil and ink versions.)

Communion Service.

(Mixed voices, organ acc.; pencil and ink versions.)

Cradle Hymn.

(Mixed voices, organ acc.; pencil and ink versions.)

Cradle Song.

(Mixed voices, organ acc.; pencil and ink versions.)

Eternal Light; a choral grace.

(Mixed voices, organ acc. for rehearsal only; pencil and ink versions.)

I Call with My Whole Heart.

(Mixed voices, organ acc. for rehearsal only; pencil and ink versions.)

I Will Love Thee, O Lord.

(Mixed voices, organ acc.; pencil and ink versions.)

Manger Carol.

(Unison chorus, organ acc.; pencil and ink versions.)

My Heart Is Fixed, O God.

(Mixed voices, organ acc.; pencil and ink versions.)

Prelude on "Ad Perennis Vitae Fontem."

(Organ solo; pencil and ink versions; dedicated to Paul Callaway.)

Prelude on "Capel."

(Organ solo; pencil and ink versions.)

Prelude on "Charterhouse."

(Organ solo; pencil and ink versions.)

Prelude on "Deus Tuorum Militum."

(Organ solo; pencil and ink versions.)

Prelude on "Land of Rest."

(Organ solo; pencil and ink versions; dedicated to Richard Wayne Dirksen.)

Prelude on "St. Dunstan's."

(Organ solo; pencil and ink versions.)

Prelude on "St. Patrick."

(Organ solo; pencil and ink versions.)

Prelude on "Sine Nomine."

(Organ solo; pencil and ink versions.)

Prelude on "Song 46" (Orlando Gibbons.)

(Organ solo; pencil and ink versions.)

Prelude on "Were You There."

(Organ solo; pencil and ink versions.)

Seeing We also Are Compassed about.

(Mixed voices, unacc.; penciled, 1957.)

Thou Hallowed Chosen Morn; Easter anthem.

(Mixed voices, organ acc.; pencil and ink versions.)

Turn Thou to Thy God; anthem.

(Mixed voices, organ acc.; pencil and ink versions.)

A musician to whom America owes much was Albert Frederic Stoessel (1894-1943), who achieved eminence as composer, conductor, and teacher. During the past year Frederic Stoessel gave the Library a welcome assortment of his father's manuscripts, as follows:

Two Airs from "Garrick." [1] "Last Night He Was Moody." [2] "Robin's Fickle" (concert version.)

(Piano-vocal score.)

Twelve choruses with Latin text for mixed voices by early Italian and German church composers for choral classes and classes in score reading.

(Title page only in Stoessel's holograph.)

Christmas Bells, for Fritz.

(Piano solo, 1933.)

Comparative table of clefs.

Concerto Grosso for String Orchestra and Piano.

(Score, 1935, penciled; also sketches.)

[Early Americana; suite for orchestra arranged by Albert Stoessel.]

(Score, penciled.)

[Hymn to Diana.]

(Penciled sketch for 3-part song, women's voices.)

Short Studies in Double stopping for the violin through all the keys. First position only.

Suite of orchestral excerpts from the Opera "Gar-rick." Bourree, Sarabande, Gavotte, Air, Gigue.

(Score, penciled.)

To Julia; a madrigal.

(Song, piano acc.)

[Unidentified fragment of an orchestral piece.]

(Score, penciled.)

Virginia reel, arranged for two pianos.

(Score.)

Sinfonia to [J. S. Bach's] Church Cantata No. 42 Continuo [realized for organ.]

(Incomplete.)

Prelude and Fugue in G minor (The Great) [by] J. S. Bach. Orchestrated by Albert Stoessel.

(Score, 1941; penciled; Schmieder 542.)

Fantasia in G major [by] J. S. Bach. Orchestrated by Albert Stoessel.

(Score, penciled; Schmieder 572.)

Passacaglia and Thema Fugatum in C minor [by] J. S. Bach]. Orchestrated by Albert Stoessel.

(Score, 1942; penciled; Schmieder 582.)

To a Wild Rose [by E. A. MacDowell].

(Arr. for violin, cello and piano; score.)

A single leaf of a manuscript of Deems Taylor (b. 1885) was given to the Library by Ray Baker Harris. It is a final page of the penciled draft (piano-vocal score) of *Peter Ibbetson*. At the very end Mr. Taylor wrote the date, July 19, 1930, and the time, 1:25 p.m. This opera was one of Mr. Taylor's most successful works. It was commissioned by the Metropolitan Opera Company and first performed in New York on February 7, 1931.

A noted opera of an older day was *Hamlet*, by Charles Louis Ambroise Thomas (1811-96). In five acts, with libretto by Jules Barbier and Michel Carré, it was first performed at the Paris Opéra on March 9, 1868, beginning a career of great popularity that lasted well into the twentieth century. Its success, as a matter of fact, was influential in securing for Thomas the directorship of the Paris Conservatoire.

The genesis and gestation of the work can now be studied in the Library of Congress, which has obtained a large mass of the composer's autograph sketches and drafts of the opera. They vary from single melodic lines to pages written out in piano-vocal score and full score. Even in these sketches, changes in the composer's thought can be detected and followed in considerable detail. It is not often that a manuscript with such research possibilities can be acquired.

A prominent and appreciated American composer who frequently presents his holographs to the Library is Burnet Corwin Tuthill (b. 1888). Last year he enlarged the holdings with two more manuscripts—the pencil draft (score) of his *Quintet* for four clarinets and piano, and his choral setting of Psalm 120.

This account of holograph acquisitions may conclude with the announcement of two manuscripts of and from Egon Wellesz (b. 1885), distinguished Austrian composer and scholar long resident in Oxford, England. These are curious compositions that should find wide use among practitioners of their respective instruments. One is a *Suite* for unaccompanied bassoon, composed in March 1957. It was published the following year, with inevitable changes, by Rongwen Music, Inc., of New York. On the final leaf of this holograph is a hasty pencil sketch of what appears to be a piece for horn and piano. The second manuscript bears the titles *Horn Call on a Spring Morning* and *Hornpipe* for unaccompanied horn, written in April 1957. When published in 1958, also by Rongwen, the titles were changed to *Fanfares for Horn Solo*.

### *Autograph Letters and Other Manuscripts*

A number of interesting letters, autograph and typewritten, came to the Li-

brary during the year. Material of this nature is invaluable for research, for it often discloses conditions, reactions, opinions, and states of mind that illumine historical and aesthetic development.

From Philip James, well-known composer and conductor, came five autograph letters and one card written to him by Harold Bauer (1873-1951), one of the most celebrated pianists of this century. The earliest was penned in 1928, the latest in 1940. The first letter (May 9, 1928) is particularly interesting, for in it Bauer explained why he would not play either of the Chopin concertos with the New Jersey Symphony Orchestra (conducted by Mr. James). He cared for neither, writing that each one lacks the spirit of the greater Chopin and represents a past "where elegance was more important than depth of feeling." In short, he was not inclined to play concertos "of that virtuoso type." The year previous he had played a Beethoven concerto with Mr. James, an experience he greatly enjoyed "because of the intelligent and enthusiastic participation of this body of amateurs under your skilful direction." And the memory of this experience led Bauer to add: "Let me urge upon you, in the vital interest of your organization, to insist upon programmes in which the *musical interest* of every member of your orchestra will be sustained from first to last in every piece performed."

Elena de Sayn has long been well-known in the musical life of Washington, D.C. She has been active as violinist and teacher, and on occasion has organized concerts by highly distinguished artists. Last year Miss de Sayn gave the Library six scrapbooks, chiefly reflecting her duties as impresario of a series of *Concerts intimes* in 1935 and 1936. One of them is somewhat different, however; it is devoted to Mrs. H. H. A. Beach (1867-1944), prominent composer and allegedly the first American

woman to write a full-fledged symphony. In this particular scrapbook are some 40 of Mrs. Beach's autograph letters and half a dozen cards covering a span of years from 1931 to 1943. They treat of her violin sonata, which she played with Miss de Sayn, details of concert-giving and scheduling, social life, and other matters.

For the first time last year the Library acquired an autograph letter of Gaetano Donizetti (1797-1848). This was written on August 7, 1824, to the impresario, Paterni, about the opera, *L'Ajo nell'imbarazzo*.

Also acquired was a long and fascinating letter, wholly autograph, that Vincent d'Indy (1851-1931) wrote to Sister Marie-Claire de l'Euchariste in Albany, N.Y., on March 4, 1929. In it the great French composer tried to answer the good sister's inquiry as to how to use his famous course of composition. He described the influence the teacher should exert on the student, the chief aim of art, and the danger of following dissonant innovators who "ne sont pas autre que des ignorants et des impuissants."

From the eminent composer Ross Lee Finney has come an extraordinary accumulation of letters, autograph and typed, many written by Yehudi Menuhin, one of the great violinists of this era. There are 34 documents in all. In the fall of 1957 Mr. Menuhin commissioned Mr. Finney to write a work for violin which the former could introduce at the Brussels Universal and International Exhibition on June 1, 1958. The composer agreed, and produced a *Fantasy* for violin alone. The two men discussed the matter in Chicago, and the work proceeded apace. Mr. Menuhin's letters offer sage advice and trenchant comments on the *Fantasy*, dealing especially with technical matters, but not avoiding certain aesthetic considerations. In one missive he wrote: "Please be assured

that all my suggestions are subject to the composer's final verdict."

In this same group of correspondence are several letters of Walter Hinrichsen, head of C. F. Peters Corporation, which plans to publish Mr. Finney's *Fantasy* this fall, and of Fritz Oberdoerffer, who does editorial work for Peters. The problems of seeing a complicated work through the press are considerable, and these letters expose both the difficulties and satisfactions of producing a work of undoubted significance. One can sympathize with Mr. Hinrichsen's message (present in a carbon copy) to Mr. Menuhin: "I will now have these correction made . . . but ask you and Mr. Finney not to send me any additional revisions"; yet he was happy to admit that "I am very proud to be the publisher of this important work." And Mr. Oberdoerffer, the editor, wrote to the composer: "Some day in the future I hope to enjoy your *Fantasy* as a listener and not as a pencil swinging fingering squeezer."

It is a pleasure to add that the performance took place as scheduled—in Brussels on June 1, 1958.<sup>1</sup>

From Michael Kwapiszewski, a colleague in the Library of Congress, came several autograph letters formerly in the possession of his aunt, Emily Sierzputowska, who maintained a salon in Warsaw and enjoyed the friendship of many celebrities. One of these letters, addressed to Miss Sierzputowska, was from Pablo de Sarasate (1844–1908), the famous Spanish violinist, and was written in London on May 9, 1883. Three more were sent to the same recipient by Cosima Wagner (1837–1930), two of them being dated

respectively at Versailles, January 10, 1869, and at Lucerne, June 26, 1869. (The third bears neither date nor place.) They are full of interesting information about Wagner and opera, and are presumably unpublished. Two additional letters, also very likely unpublished, are from Cosima to Mme. Marie von Moukhanoff-Kalergis (probably written about 1870 or 1871), one of the intimates of the Wagner circle. In one of these Cosima spoke with considerable feeling of the estrangement existing between her father, Liszt, and herself.

Two more European composers are now for the first time represented by autograph letters. Of Saverio Mercadante (1795–1870) two missives were received, dated September 11, 1854, and June 30, 1856, and written to a Maestro Avello. Also acquired was an undated letter from Amilcare Ponchielli (1834–86) to Antonio Ghislanzoni.

An unusually large gift of correspondence (autograph and typed) was presented by Fabien Sevitzy, for many years conductor of the Indianapolis Symphony Orchestra. It consists of a number of folders containing his professional correspondence for most of the period 1937–40, the original letters to him and copies of his replies. The former include messages, sometimes long, sometimes short, from many distinguished composers. Some sought performances, some offered suggestions for interpretation, some were importunate. But the troubles and satisfactions of a conductor balance each other pretty well, and Mr. Sevitzy could rejoice as much as he could lament over the results of his programs. There are hundreds of letters in this collection, which needs prolonged study to ascertain its true value. The following names of composers represented by letters give only a faint indication of its total wealth: Paul

<sup>1</sup> Mr. Finney's letters to Mr. Menuhin were received from the latter after the beginning of the fiscal year, but there had been no opportunity to examine them by the time this report went to press.



Kletzki (12), Emerson Whithorne (21), Anis Fuleihan (23), Arthur Shepherd (9), Arcady Dubensky (35), Henry Cowell (17), Frederick S. Converse (35), Carl Eppert (16), George F. McKay (24), Mary Howe (11), David Van Vactor (7), and Charles W. Cadman (7).

### First Editions

For many years the Music Division has segregated, for bibliographic reasons, the first editions (or closely related variants) of the so-called master composers. They are important in the history of publishing, in studying the development of a particular creator, and frequently in explaining origins of standard interpretations. Last year the Library acquired several publications in this category; they are listed herewith:

Beethoven, Ludwig van (1770-1827).

A Compleat Collection of Haydn, Mozart, and Beethoven's Symphonies In Score, Most Respectfully Dedicated, by Permission, to H. R. H. the Prince of Wales, No. XXV [-XXVII] . . .

London: Printed by Cianchettini & Sperati [1808-09].

(Beethoven's Symphonies Nos. 2, 1, & 3; first publication in score; cf. Kinsky-Halm, p. 54).

Fidelio; eine grosse Oper . . . eingerichtet für das Piano-Forte ohne Singstimmen von J. Moscheles.

In Wien, Bey Artaria und Comp. [1814] Pl. no. 2360. (A variant of the *Originalausgabe* for piano without voice, perhaps the first issue; cf. Kinsky-Halm, p. 185. The overture, pl. no. 2327, retained from the piano-vocal score; cf. Kinsky-Halm, p. 183.)

Sinfonie mit Schluss-Chor über Schillers Ode "An die Freude" für grosses Orchester, 4 Solo- und 4 Chor-Stimmen, componirt und Seiner Majestaet dem König von Preussen Friedrich Wilhelm III in tiefster Ehrfurcht zugeeignet . . . 125tes Werk . . .

Mainz und Paris, Bey B. Schotts Söhne; Antwerpen, Bey A. Schott [1826]. Pl. no. 2322.

(First edition of score. Gift of Frederic Stoessel.)

Liszt, Franz (1811-1886).

Franz Schubert's geistliche Lieder für das Pianoforte übertragen von Franz Liszt . . .

Hamburg und Leipzig: Schuberth & Comp.; Mailand: G. Ricordi [etc., etc., 1841].

(Cahier 1, *Litaney*, pl. no. 411; cahier 2, *Himmelsfunken*, pl. no. 412. First edition of separate issues; cf. Grove, Liszt art., 562.)

Schumann, Robert Alexander (1810-1856).

Das Paradies und die Peri. Dichtung aus Lalla Rookh von Th. Moore. Für Solostimmen, Chor und Orchester . . . Klavierauszug. Op. 50.

Leipzig: Breitkopf & Härtel [1844?] Pl. no. 7069.

(A variant issue of the first edition.)

### Early Imprints

The quantity of early music imprints (music published before 1820) that were received was larger than it had been for several years. The following list of acquisitions clearly shows how fortunate the Library was in this respect and how greatly its study resources increased.

Albrechtsberger, Johann Georg (1736-1809).

VI Fugen und Präludien für Pianoforte oder Orgel verfasst von G. Albrechtsberger. 6tes Werk. 2te Auflage . . . Wien [Johann Cappi, 1801?]. Pl. no. 163.

VI Fughe Colle Cadenza per L'Organo, o Forte-Piano, Composte da Sigr. Giorgio Albrechtsberger. Op. IX . . .

A Vienna, Presso T. Mollo e Comp. [ca. 1801], Pl. no. 141.

Arnold, Samuel (1740-1802).

La Chasse, or The Hunters Medley; a favorite Sonata for the Piano-forte or Harpsichord. Composed, arranged & selected by Doctor Arnold . . .

London, Printed by Longman & Broderip [179-?].

Bach, Johann Christian (1735-82).

Fuge für das Pianoforte; oder die Orgel komponirt von Christian Bach über die Buchstaben seines Namens . . .

In Leipzig, Bei C. F. Peters, Bureau de Musique [181-?]. Pl. no. 793.



Ballard, Christophe (1641-1715).

Tendresses bacchiques, ov Duo et trio melez de petits airs, tendres et à boire, des meilleurs auteurs; avec une capilotade, ou Alphabet de chansons à deux Parties; recueillies, & mises en ordre par Christophe Ballard, seul imprimeur de musique, & noteur de la chapelle du roy. Tome I.

A Paris, M.DCC.XII.

Ballard, Jean Baptiste Christophe (1663-1750).

Tendresses bacchiques, ou Duo et Trio melez de petits airs tendres et à boire, des meilleurs auteurs; recueillies, & mises en ordre par Jean-Baptiste-Christophe Ballard, seul imprimeur de musique, & noteur de la chapelle du roy. Tome II.

A Paris, M.DCCXVIII.

Beethoven, Ludwig van 1770-1827).

Prelude pour le Pianoforte composé par L: van Beethoven . . .

À Bonn, Chez N: Simrock [1808] Pl. no. 592. (Kinsky-Halm, WoO 55.)

Bemetzrieder, Anton (1743-1817).

The Gamut and Common Chord In all Keys Fingered for the Harpsichord with Various lessons from different Authors for Young Scholars. Dedicated by Permission to Miss Pierrepont by Mr. Bemetzrieder . . .

London, Printed for, and Sold by the Author [178-?].

A New Singing Book In French & English Containing, besides the Ordinary Rudiments, 1st. A new principle for transposing and solfaing easily all Cliffs, with Examples for and in all Keys. 2nd. The Pitch or Diapason and extent of all Voices; their comparison with the Harpsichord and Violin. 3rd. An easy method for transposing a Song and a Catch. With Twenty Eight Songs, Catches & Glees. Dedicated by Permission to Miss Sophia and Miss D. Blackwood, By Mr. Bemetzrieder . . .

London, Printed for, and Sold by, the Author [1790?].

Berton, Henri-Montan (1767-1844).

Ouverture aus der Oper Aline, Königin von Golkonda . . .

München, In der Falter' schen Musik-Handlung [ca. 1807].

(Piano solo. An example of early lithography.)

Boccherini, Luigi (1743-1805).

Six Sonates en trio pour le clavecin ou piano forte Avec accompagnement de Violon et basse . . . Second livre . . .

A Paris, Chez M. De Roulede [etc., etc., ca. 1787?].

(Parts. Piano part incomplete, lacking Sonatas 5 & 6. The authenticity of this work has been questioned; cf. BUC.)

Boyce, William (ca. 1710-79).

Softly Rise O Southern Breeze; A Favourite Song and Chorus in Dr Boyce's Solomon . . .

London [sic], Printed for & Sold by Wright & Co. [ca. 1785].

(Full score, with figured bass.)

Bremner, Robert (1713?-89).

Thirty Scots Songs, Adapted for a voice & harpsichord . . . The words by Allen Ramsey. Book First . . .

London, Printed and Sold by R: Bremner [ca. 1770].

(Vocal solos & duets, with figured bass.)

The British Musical Miscellany: being a collection of Scotch, English, & Irish songs, set to music, with proper keys for the voice, violin, German-flute, and military fife.

Edinburgh, Printed by Thomas Turnbull, 1805.

Butler, Thomas Hamly (ca. 1755-1823).

A 3d Sonata for the Piano-Forte, In which is introduced the favorite Scots Air of "Wilt thou be my Deary" for the Subject of the Rondo . . .

London, Printed by Goulding, Phipps & D'Alamine [180-?].

Clementi, Muzio (1752-1832).

Clementi's Introduction to the Art of playing on the Piano Forte: Containing the Elements of Music; Preliminary notions on Fingering with Examples; and Fifty fingered Lessons, In the major and minor keys mostly in use by Composers of the first rank, Ancient and Modern: To which are prefixed short Preludes by the Author . . .

London, Printed by Clementi, Banger, Hyde, Collard & Davis [180-?].

Three Sonatas for the Piano Forte, with accompaniments for a Flute and Violoncello. Dedicated to Miss Anna Maria Carolina Blake . . . Op. 22 . . .

London, Printed & Sold by Preston [ca. 1795]. (Piano part only.)

Costellow, Thomas.

Six Favorite Sonatinas for the Piano Forte with or without Additional Keys . . . Op. 10 . . .

London, Printed and Sold by Preston [181-?]. (The sixth piece is entitled "La Chasse.")

[Dale, Joseph] (1750?-1821).

A Grand Scotch Sonata for the Piano Forte interspersed with the beautiful compositions of Leopoldo Kozeluch . . .

Dublin, Published at Gough's Music & Instrument Warehouse [180-?].

Extrait Des Airs François de tous Les Operas Nouveaux qui ont été représentés. Appropriés Pour le Chant ou la Flute avec la Basse Continue . . .

À Amsterdam, Chez J. J. Hummel; A La Haye, Chez B. Hummel [176-?].

(In contemporary gold-tooled leather binding.)

The favorite Song Somebody, As Sung with great applause by Mrs. Second at the Bath Concerts and by Miss Davies at Salisbury.

[London] Printed by Longman and Broderip [179-?].

(For voice & orch.; score.)

Förster, Emanuel Alois (1748-1823).

Tre Sonate Per il Clavicembalo o Forte-Piano Composta dal Sigr. E. A. Förster. Opera 15.

In Vienna, Presso Artaria e Comp. [1796?]. Pl. no. 647.

II Sonates pour le Forte-piano, ou Clavecin . . .

A Vienne, Chez Hoffmeister [179-?]. Pl. no. 195.

(The first sonata is a theme & variations on "Pace caro mio sposo" from the opera *Una cosa rara* by Vicente Martín y Soler.)

Gow, Niel (1727-1807).

A Collection of Strathspey Reels With a Bass for the Violoncello or Harpsichord, Most humbly Dedicated to her Grace the Dutchess of Athole By Niel Gow at Dunkeld.

Edinburgh, Printed for the Author; to be had of N: Stewart, Corrie & Sutherland & R: Bremner [etc., etc., 1784?].

A Second Collection of Strathspey Reels, &c. With a Bass for the Violoncello or Harpsichord. Dedicated By Permission to the Noblemen & Gentlemen of the Caledonian Hunt by Neil [sic] Gow, at Dunkeld.

Edinburgh, Printed for the Author; and Sold by Corri & Sutherland, N: Stewart, R. Bremner, R. Ross [etc., etc., 1788?].

(P. 32-33, for a long piece called "The Sow's tail &c. the Variations by the late Mr. Nisbet of Dirleton" appears this phrase at the end of the piece: "N.B. The time of the Rests the Bow of the Violin to be drawn behind

the Bridge in Imitation of a Sow." Head of p. 34: "The Following are a few of the most fashionable dance's Danced at Edinr, in 1787 and -88.")

Grill, Franz (d. 1795).

Duetto II do di Fra. Grill.

[n.i., n. pl., ca. 1790?]. Pl. no. 163.

(For violin & piano; separate parts. In C major; probably Op. 1, No. 2, cf. MGG.)

Gyrowetz, Adalbert (1763-1850).

Concerto pour le Forte-Piano avec accompagnement . . . Oeuvre 26me . . .

A Offenbach sur le Mein, Chez I. André [1796] Pl. no. 968.

(Solo piano part and orch. parts.)

Händel, Georg Friedrich (1685-1759).

The Anthem which was Perform'd in Westminster Abby [sic] at the Funeral of Her most Sacred Majesty Queen Caroline. Compos'd by Mr. Handel. Vol. II.

London, Printed for I. Walsh [1743].

(Full score, with figured bass. Contents: Händel's Funeral Anthem, "The ways of Zion do mourn"; Coronation Anthem, "The King shall rejoice.")

Handel's Celebrated Coronation Anthems in Score, for Voices & Instruments. Vol. I.

London, Printed for I. Walsh [1743].

(Full score, with figured bass. Contents: Zadock the priest and Nathan the prophet. My heart is inditing. Let thy hand be strengthened.)

The favorite song sung by Miss Cantelo at the Pantheon in Commemoration of Handel. From his Opera of Richard the 1st . . .

London, Printed by Wright and Co. [1784?].

(Skeleton score, with figured bass. First line: Caro vieni a me.)

The Favourite Song from the Opera of Rodelinda. Composed by Mr. Handel. Sung by Miss Harrop at Rauzzini and Lamottes Concert at the Festino Hanover Square.

London, Printed for Wm. Randall [ca. 1770].

(Full score, with figured bass. First line: Dove sei amato bene.)

The Flocks shall leave the Mountains [from] Acis and Galatea.

[London] Printed for J. Bland [178-?].

(For 3 voices, figured bass acc.)

Happy Wee [from] Acis & Galatea.

[London] Printed for J. Bland [178-?].

(For 2 voices, figured bass acc.)

[Rendi 'l sereno al ciglio] Sung by Mr. Harrison in *Sosarmes*. Composed by Mr. Handel.

London, Printed for J. Bland [178-?].

(Full score.)

Haessler, Johann Wilhelm (1747-1822).

Acht und vierzig kleine Orgelstuecke, theils zu Choral-Vorspielen beim oeffentlichen Gottesdienst, theils zur Privatuebung fuer angehende Orgelspieler und Schulmeister auf dem Lande bestimmt und herausgegeben von Johann Wilhelm Haessler, Direktor des oeffentlichen Konzerts und Organist der evangelischen Barfuesserkirche in Erfurth.

Leipzig, In Commission der Breitkopfischen Buchhandlung [1789?].

Haydn, Franz Joseph (1732-1809).

12 Deutsche Taenze für zwey Violinen und Basso Componirt von J. Haydn . . .

In Wien, Bey Artaria Comp. [1794]. Pl. no. 453.

(Parts. Van Hoboken, IX, 12.)

Messe à 4 Voix avec accompagnement de 2 Violons, Viola et Bass, 2 Hautbois, 2 Clarinettes, 2 Bassons, Trompettes, Timbales et Orgue. Composée par Joseph Haydn. No. 1 . . . Partition.

A Leipsic, Au Magasin de Breitkopf et Härtel [1802].

(The *Heiligmesse*, in B flat major; No. 1 in the *Novello* series, No. 8, in the Haydn Society edition.)

III Quatuors pour Deux Violons, Alto, et Violoncelle Composés par Joseph Haydn . . .

A Vienne, Chez Hoffmeister et Comp.; A Leipsic, Au Bureau de Musique [1802?]. Pl. no. 136.

(Parts. Van Hoboken III, 44-46.)

Die sieben Worte des Heylandes am Kreutze. Ein musikalisches Oratorium mit vier Singstimmen im Clavier Auszug von Herrn Joseph Haydn.

In Wien, Bey Johann Cappi [1821?]. Pl. no. 873.

Sinfonie de Joseph Haydn, arrangée pour le Piano-Forte, avec accompagnement de Flûte, Violon et Violoncelle par Lachnith. Etrennes pour les Dames, Livre 32me . . .

A Offenbach sur le Mein, Chez J. André [1796]. Pl. no. 941.

(Piano part only. Symphony No. 96, "The Miracle." Van Hoboken, I, 96. Gift, Miss Alice Lee Parker.)

A Sonata for the Piano Forte. Composed by Dr. Haydn. No. 1 . . .

London, Printed & Sold by Preston [181-?].

(Van Hoboken XIV, 4.)

Hoffmeister, Franz Anton (1754-1812).

Concert pour le Fortepiano, ou Clavecin avec Deux Violons, 2 Obois, 2 Cors, Viole, et Basse. Composé par F. A. Hoffmeister.

A Vienne, A son Magasin [ca. 1786].

(Piano part only.)

Sei Duetti Concertanti per il Forte Piano, ô Clavicembalo e Violino Del Signore Franc: Ant: Hoffmeister.

A Vienna, Presso Hoffmeister [ca. 1785?]. Pl. no. 35 & 47.

(Nos. 1 & 2 only. Violin part lacking.)

Sonata Scolastica per il Clavicembalo, ô Piano forte Del Sig. Hoffmeister.

[Wien, Hoffmeister, 1786?]. Pl. no. 50.

Variations Pour le Clavecin ou Forte-piano Composés par F. A. Hoffmeister.

A Vienne, A son Magasin [ca. 1790]. Pl. no. 147.

Hook, James (1746-1827).

The Hermit. Written by the late Celebrated Dr. Goldsmith. Set to Music by James Hook. Adapted for Two Violins, Voice & Harpsichord. Opera XXIV . . .

London, Printed & Sold at A. Bland & Weller's Music Warehouse [180-?].

(For 3 voices & acc.; condensed score)

Jones, Edward (1752-1824).

Musical and poetical relics of the Welsh bards: preserved, by tradition and authentic manuscripts, from very remote antiquity; and never before published. To the bardic tunes are added variations for the harp, piano-forte, violin, or flute. Dedicated, by permission, to his Royal Highness the Prince of Wales, by Edward Jones . . . Part the second, containing all the music of the first volume. The second edition, corrected . . .

London, Printed for the Author, 1805.

Just, Johann August.

Six Trios pour le Clavecin ou Piano Forte avec Accompagnement d'une Flute Traversiere, Violon, Alto Viola & Violoncelle Obligé. Dedicées [sic] A. S. A. S. Madame le Princesse Frederique Louise Guillaumine d'Orange & de Nassau &c. &c. par Son tres humble & tres obeissant Serviteur J. A. Just. Oeuvre XIII.

A Berlin, Chés J. J. Hummel [etc., etc., ca. 1780]. Pl. no. 426.

(Piano part only. Each piece separately called a "Sonata.")

Koczwara, František (d. 1791).

The Battle of Prague. A Sonata for the Piano Forte or Harpsichord with Accompaniments for a violin, bass, &c . . .

London, Printed and Sold at Bland's Music-Warehouse [178-?].

(Piano part only.)

Latour, T.

Le retour de Windsor. A New Sonata, for the Piano Forte, with or without the Additional Keys, with an Accompaniment for a Violin (ad libitum), composed & Dedicated to Miss Olympia Cazalet By Mr. Latour, Op. 9 . . .

London, Printed & Sold at Bland & Wellers Music Warehouse [181-?]

. . . Sul margine d'un rio. A favorite Italian Air with 12 Variations for the Piano Forte, with an Accompaniment for the Flute (ad libitum), dedicated to Colonel Bloomfield, by T. Latour, Pianiste to His Royal Highness the Prince of Wales . . .

London, Printed & Sold by Rt. Birchall [181-?]

(Piano part only.)

Mazzinghi, Joseph (1765-1844).

A Second Air Grotesque for the Piano Forte. Composed by J. Mazzinghi . . .

London, Dublin, Printed by Goulding, Phipps, D'Almaine & Co. [180-?].

Milchmeyer, Johann Peter (1750-1813).

Pianoforte-Schule, oder Sammlung der besten, fuer dieses Instrument gesetzten Stuecke, aus den Werken der beruehmtesten Tonkuenstker ausgewaehlt, nach steigender Schwierigkeit des Spiels geordnet, und mit Fingersatz, Ausdruck und Manieren bezeichnet, von P. J. Milchmeyer, Hofmechanikus Sr. Durchl. des Churfuersten von Baiern, Clavier- und Harfenmeister. Erster Jahrgang. Zweytes Heft. Monat Januar. Zu haben in Dresden bey dem Verfasser . . . Dritte Auflage . . .

Dresden, Gedruckt beim churfuerstlichen Hofbuchdrucker Carl Christian Meinhold, 1800.

Pianoforte-Schule, oder Sammlung der besten, fuer dieses Instrument gesetzten Stuecke, aus den Werken der beruehmtesten Tonkuenstler ausgewaehlt, nach steigender Schwierigkeit des Spiels geordnet, und mit Fingersatz, Ausdruck

und Manieren bezeichnet, von P. J. Milchmeyer, Hofmechanikus Sr. Durchl. des Churfuersten von Baiern, Clavier- und Harfenmeister. Zweyter Jahrgang. Zweytes Heft. Zu haben in Dresden bey dem Verfasser . . .

Dresden, Gedruckt beim churfuerstl. Hofbuchdrucker Carl Christian Meinhold, 1799.

Momigny, Jérôme-Joseph (1762-1838).

La Premiere Année de Leçons de Piano Forte par J. J. Momigny. Ouvrage Élémentaire aussi utile à ceux qui enseignent qu'à ceux qui veulent apprendre à Jouer de cet Instrument. Il conduit l'Elève à la manière Claire, Rapide et Savante des plus grands Maîtres de l'Europe, depuis la Gamme jusqu'aux Sonates inclusivement . . .

A Paris, Chez Momigny [ca. 1800].

Mozart, Wolfgang Amadeus (1756-91).

A Duet for Two Performers on one Piano-Forte or Harpsichord. By A. Mozart, Op. 3 . . .

London, Printed by Goulding, Phipps, D'Almaine [180-?].

(Sonata in D major, KV 381.)

Fantaisie et Sonate Pour le Pianoforte. Composée par W. A. Mozart, Op. 11 . . .

A Bonn, Chez N. Simrock [1803?]. Pl. no. 294.

(KV 475 & 457.)

Grand Quatuor pour deux Violons, Alto et Violoncelle, Composé par W. A. Mozart. No. II.

A Vienne, Chez Hoffmeister & Comp.; A Leipsic, Au Bureau de Musique [1801?]. Pl. no. 2.

(Parts. In D major, KV 499.)

Messa posta in Musica dal Signore W. A. Mozart. Spartizione. No. I.

A Vienna, Presso Hoffmeister e Co.; A Lipsia, Nel Bureau de Musique [1802]. Pl. no. 87.

(In F major, KV 192; probably first edition.)

Quintetto Pour Deux Violons, deux Altos et Violoncelle par W. A. Mozart. Tiré de ses Oeuvres pour Clavecin et arrangé par F. A. Hoffmeister. No. II.

A Vienne, Chez Hoffmeister & Comp.; A Leipsic, Au Bureau de Musique [1801]. Pl. no. 61.

(Parts. An arrangement of the piano variations on "Ein Weib ist das herrlichste Ding," KV 613.)



Quintetto Pour Deux Violons, deux Altos et Violoncelle par W. A. Mozart. No. V.  
[Leipzig, C. F. Peters, 181-?]. Pl. no. 219.  
(Parts. Evidently reissued from the Hoffmeister plates of 1803. In C major, KV 515.)

Quintetto pour deux Violons, deux Altos et Violoncelle par W. A. Mozart. No. IV.  
Leipzig, Au Bureau de Musique de C. F. Peters [181-?]. Pl. no. 134.  
(Parts. Evidently reissued from the Hoffmeister plates of 1802. In D major, KV 593.)

Quintetto Pour Deux Violons, 2 Alto [*sic*] et Violoncelle. Composé par W. A. Mozart. No. VI.  
A Vienne, Chez Hoffmeister & Comp.; A Leipsic, Au Bureau de Musique [1803]. Pl. no. 220.  
(Parts. In G minor, KV 516.)

Quintetto pour deux Violons, deux Altos et Violoncelle par W. A. Mozart. No. VI.  
Leipzig, Au Bureau de Musique de C. F. Peters [181-?]. Pl. no. 220.  
(Parts. Evidently reissued from the Hoffmeister plates of 1803. In G minor, KV 516.)

Quintetto pour deux Violons, deux Altos et Violoncelle par W. A. Mozart. No. VII.  
Leipzig, Au Bureau de Musique de C. F. Peters [181-?]. Pl. no. 221.  
(Parts. Evidently reissued from the Hoffmeister plates of 1803. In C minor, KV 406.)

Deux Sonates faciles à 4 mains pour le Piano-Forte, à l'usage des commençans, composées par W. A. Mozart. Oeuvre 3 . . .  
A Offenbach s/m, Chés Jean André [1799]. Pl. no. 1411.  
(In D major, KV 381; in B flat major, KV 358.)

[Nägeli, Hans Georg] (1773-1836).  
Life Let Us Cherish; A Favorite Ballad. Composed by W. A. Mozart [*sic*].  
Dublin, Published by F. Rhames [180-?].  
(Piano, 2 hands, with interlinear text; a song by Nægeli, falsely attributed to Mozart, original title "Freut euch des Lebens." Contains also a set of piano variations on the song theme, possibly by Johann Michael Lanz, cf. Köchel-Einstein Anh. 289a.)

Piantanida, Giovanni (1705-*ca.* 1782).

Marsch bey dem Abmarsch der hanseatischen Legion, zugeeignet Derselben, von Piantanida. Clavierauszug.

Hamburg, Bey I: A: Böhme [n.d.].

Pleyel, Ignaz Joseph (1757-1831).

Three Quartets for a Flute, Violin, Tenor & Violoncello, Performed at the Professional Concert, Hanover Square. Composed by Ignace Pleyel, Op. 19 . . .

London, Printed by Longman, Clementi & Co. [*ca.* 1799].

(Parts.)

Trois Trios pour le Clavecin ou Piano-Forte, Flute ou Violon & violoncelle. Composés par J: Pleyel, Oeuvre VII. Liv. 1 . . .

A Amsterdam, Chés J: Schmitt [178-?].

(Piano part only.)

A Pocket Companion for Gentlemen and Ladies: being a Collection of the finest Opera Songs & Airs, in English and Italian. A Work never before attempted. Carefully Corrected, & also Figur'd for ye Organ, Harpsicord, and Spinnet, by Mr. Rid. Neale, Organist of St. James's Garlick-hith.

London, Engrav'd and Printed at Cluer's Printing-Office and by B. Creak [1724].

(Songs and melodies, some with words, figured bass.)

Reeve, William (1757-1815).

Overture to Oscar & Malvina, with the Highland March & Battle Pieces. Composed by Wm. Reeve . . .

London, Printed by Muzio Clementi & Co. [180-?].

(Pages 6-7 are marked 24-25!)

Roeser, Valentin (*fl.* 1770-80).

Duos d'Airs pour Deux Violons Arrangés Par V. Roeser . . .

A Paris, Chés Sieber [*ca.* 1798]

(Parts.)

Rollet.

Méthode Pour apprendre la Musique sans transposition, avec Quatre vingt Leçons a deux Parties, sur toutes les Clefs, toutes les Mesures, Et tous les tons qui sont usités dans la Musique. Dédée A Madame de Courcelle Et Composée Par Mr. Rollet, Mtre de Musique . . .

A Paris, Chez L'Auteur [*ca.* 1780].

Schicht, Johann Gottfried (1753-1823).

Mottetto Veni sancte spiritus. Heiliger Quell der ewigen Seligkeit, für Singstimmen. Komponirt von J. G. Schicht . . .



Leipzig, Bei C. F. Peters, Bureau de Musique [n.d.].

(The music, but not the title page, evidently reissued from the Kühnel plates of 1809?).

Seybold, S. Philip.

A Collection of Favorite English, Welch, French and German Airs with Variations for the Harp Composed by Philip Seybold, Professor of the Harp, No. 29 Charlotte Street, Portland Place. Op. 9 . . .

London, Printed by Longman and Broderys [ca. 1795].

A favorite Collection of Progressive Lessons for the Harp Selected and Composed by Philip Seybold, Professor of the Harp, No. 29 Charlotte Street, Portland Place. Op. 8 . . .

London, Printed by Longman and Broderip [ca. 1795].

Tans'ur, William (1706-83).

A Compleat Melody; or, The Harmony of Sion. In three Books. Containing, I. A New and Compleat Introduction to the Grounds of Musick . . . II. The Psalms of David, New Tun'd . . . III. A New and select Number of Divine Hymns, and easy Anthems on several Occasions . . . The Whole is Composed in Two, Three, and Four Parts, according to the most authentick Rules for either Voice, or Organ. The Second Edition, Corrected and Amended, with large Additions . . .

London, Printed by W. Pearson, for James Hodges [ca. 1735?].

(Parts II & III with separate title pages. Scanty indications for figured bass.)

A Compleat Melody; or, The Harmony of Sion. In Three Books . . . The Fifth Edition, Corrected by the Author, according to his original Manuscript: With large Additions.

London, Printed by Robert Brown, for James Hodges, M.DCC.XLIII.

The Melody of the Heart; or, The Psalmist's Pocket-Companion. In Two Parts. Containing I. The New Version of the Psalms of David New Tun'd . . . II. A New and Select Number of Divine Hymns, and Easy Anthems . . . The Whole is Composed in Two, Three, and Four Musical Parts, according to the most Authentick Rules (and set down in Score) for either Voice or Organ, &c. The Third Edition, Corrected by the Author according to his Original Manuscript: With large Additions . . .

London, Printed by Robert Brown, for James Hodges, MDCCLII.

Travers, John (ca. 1703-58).

Haste My Nanette. [Music] By Travers. Words by M. Prior.

[London] Printed for J. Bland [178-?].

(For 2 voices, figured bass acc.)

Vague.

L'Art d'apprendre la musique exposé d'une maniere nouvelle et intelligible Par vne suite de Leçons Qui se servent Successivement de preparation par Mr. V . . .

A Paris, Chés La veuve Ribou et Pierre Ribou [etc.] 1733.

(Coat of arms of Germain-Louis Chauvelin, Seigneur de Grosbois, stamped in gold on contemporary binding.)

Vinculum Societatis, or The Tie of good Company: Being a Choice Collection Of the Newest Songs now in Use. With Thorow Bass to each Song for the Harpsichord, Theorbo, or Bass-Viol. The Third Book; With several New Airs for the Flute or Violin.

London, Printed by T. Moore, and J. Hepinstall, for John Carr, MDCXCI.

(Imperfect copy.)

Viotti, Giovanni Battista (1755-1824).

Six Sonates Pour Violon et Basse. Composée [sic] Par M. Viotti. Oeuvre IVme . . .

A Paris, Sieber [179-?].

(Score)

Wanhal, Johann Baptist (1739-1813).

. . . The Periodical Overture, In 8 Parts.

Composed by Sigr. G: Vanhal. Number L . . .

London, Printed and Sold by R: Bremner [1777?].

(Parts. Wanhal's Symphony No. 50.)

Webbe, Samuel (1740-1816).

The Mansion of Peace. Sung by Mr. Harrison. The Words by a Lady. Composed by Mr. Webbe.

[London, Printed for John Bland, ca. 1790].

(For voice & orch., score.)

Worgan, James (1715-53).

A Favorite Carillon Sonata for the Harpsichord or Piano-Forte, with an Accompaniment for Two German-Flutes, Ad Libitum, respectfully dedicated to Joseph Stephen Pratt, Esqr. by his most obedt. hble. servt. J. Worgan. Opera Prima . . .

London, Printed for the Author and sold by Longman and Broderip [ca. 1795].

(Score.)

## Americana

Fortune also favored the current accumulation of early American music imprints and manuscript sources. Material of this nature is important to the Library of Congress, for it is essential in probing and clarifying our country's cultural background and heritage.

An important song cycle may be mentioned first, by John Bray (1782-1822), an English composer, singer, and entertainer who came to America in 1805. This set of songs, with piano accompaniment, is

Il Ammonitore dell'Amore, or Love's Remembrancer, Being a Collection of Six Entire New Songs; Sung with the greatest applause at the Theatres & Publick Concerts. Composed by John Bray . . . Book 1 . . .

Philadelphia, Published and Sold by G. E. Blake [1807].

The copy acquired seems to be unique. It should be mentioned also that the implied second volume apparently never was issued.

An interesting manuscript of 107 leaves, containing chiefly hymns but also a few waltzes for piano and some amateurish attempts at chorale preludes, demands special attention. The decorated title page in color, bears this inscription: "Johannes Hoffmann gehoeret Dieses Buch, Lancaster, den 26te December 1773." Whether Hoffmann wrote some of the music is unknown, though probable, but more than one handwriting is clearly seen. Throughout the manuscript there are decorations and designs that seem to relate it to manuscripts (also German) coming from the Ephrata community near Lancaster, Pa. The texts of the hymns are all in German.

Another manuscript of 56 leaves, compiled for an entirely different purpose, is filled with piano pieces, miscellaneous songs, and scales and exercises. One song is dated "September 7, '07" (1807), and on the first leaf the owner wrote: "June 19 scripsit Lewis F. Machola." The com-

posers most frequently named in the manuscript are Haydn, Kozeluch, and Pleyel.

A booklet rather than a piece of music directs one's thoughts to certain musical conditions of a century and a half ago. Samuel Worcester's *An Address on Sacred Music Delivered before the Middlesex Musical Society and the Handel Society of Dartmouth College, at a Joint Meeting held at Concord (N.H.) Sept. 19, 1810* (Boston, 1811) contains complaints that some persons would consider peculiarly modern. Championing the use of music in divine service, the author was constrained to say: "It can never be sufficiently lamented, that we have so many musical composers utterly destitute of just musical ideas." He bewailed the use of music that was "trivial, low, and impure" and called for "the sterling compositions of a Handel, or a Giardini." He also knew that inadequate performance could ruin the best of music, and warned that "the finest passage of Milton, if badly read, may appear insipid and only disgust: much more, the finest passage of Handel, if badly sung." It must be feared that his critical taste was rarely fully satisfied.

Other early American imprints received last year follow:

The Blue Bell of Scotland; a favorite song as Sung by Mrs. Graupner at the Federal Street Theatre.

Boston, Printed and Sold by Mallet and Graupner at their Conservatory or Musical Academy [ca. 1802].

(Piano solo with interlinear text.)

The Day of Marriage. Sung with Great Applause by Mr. Jones.

Boston, Printed and sold by G. Graupner at his Musical Academy, No. 6 Franklin Street neer [sic] Franklin Place [etc., etc., 180-?].

(Piano solo with interlinear text.)

Hagen, Peter Albrecht von (1750?-1803).

Will not Dare not tell; a new Song Written by Mr. Rowson. The Music Composed by P. A. von Hagen.

Boston, Printed at P. A. von Hagen's Piano Forte Warehouse, No. 4 Old Massachusetts Bank [etc., etc., 1802?].

(Piano solo with interlinear text.)

Hewitt, James (1770-1827).

The favorite March in Pizzarro. Composed by J. Hewitt.

New York, Printed & Sold at J. Hewitt's Musical Repository, No. 23 Maiden Lane [1800?].

(Piano solo.)

Hook, James (1746-1827).

The Cottage in the Grove; A Favorite Song.

Boston, Printed & Sold by P. A. van Hagen & Co. at their warranted Piano Forte Ware House, No. 3 Cornhill and G. Gilfert, New York [ca. 1799].

(Piano solo with interlinear text.)

I Never Would Be Married; A Favorite Song. [n. pl., n.d.]

(Piano solo with interlinear text. Gift, Lester S. Levy.)

Law, Andrew (1749-1821).

Harmonic Companion, and Guide to Social Worship: being a Choice Selection of Tunes, Adapted to the various Psalms and Hymns, used by the different Societies in the United States; together with the principles of music, and easy lessons for learners. By Andrew Law. Printed upon the author's new plan—third edition.

Philadelphia, Printed for the author, and William W. Woodward, by R. & W. Carr [c1807].

(4 voice parts, in score, shaped notes but without lines or spaces. Dedicated "To the ministers of the Gospel, and the singing masters, clerks and choristers, throughout the United States.")

Leach, E.

Flute Melodies; a choice selection of approved airs, marches, songs, waltzes, minuets, etc., with seconds, some of which have not been before published, by E. Leach.

Utica, William Williams, 1834.

(For 1, 2 & 3 flutes, the concerted pieces in score.)

The Musical Cabinet, containing a selection of all the new and fashionable songs. Arranged for the voice and piano forte.

Charlestown [Mass.] Published by T. M. Baker, At his Circulating Library, Maine Street, 1822. ("No. 3.—Vol. 1.")

Queen Mary's Lamentation.

New York, Printed & Sold at J. Hewitt's Musical Repository, No. 23 Maiden Lane [ca. 1800].

(Piano solo with interlinear text.)

Storace, Stephen (1763-96).

A Sailor Lov'd a Lass. Composed by S: Storace for The Cherokee.

Philadelphia, New York, Printed for and sold by B: Carr at his Musical Repositories; And by I: Carr, Baltimore [1796].

(Piano solo with interlinear text. Gift, Lester S. Levy.)

The Vocal Muse; or Ladies Songster. Containing a collection of elegant songs: selected from British and American authors . . .

Philadelphia, Printed for the proprietors, M,DCC,CXII.

(Texts only.)

The Wedding Day.

Boston, Printed & Sold at P. A. von Hagen & Co. at their Warranted Imported Piano Forte Ware House, No. 3 Cornhill [etc., etc., ca. 1800].

(Piano solo with interlinear text.)

### *Dramatic Music, Full Scores, and Librettos*

For many years the Music Division has taken pride in its holdings in the field of dramatic music. Its collections of full scores and early librettos are probably the largest in existence, so large in fact that additions are never very plentiful in any 12-month period. They usually fill gaps that have inexplicably arisen over the years or are new and/or unpublished products hitherto impossible to obtain. The following list indicates the increased strength of materials in these categories.

#### FULL SCORES

Bartók, Béla (1881-1945).

. . . Der wunderbare Mandarin . . . Op.

19. Pantomime in 1 Akt von . . . Melchior Lengyel . . .

Wien, London: Universal Edition, 1955.

(Title, preface, plot and instructions in German, French, and English. Produced in Cologne, Nov. 27, 1926.)

Docker, Robert.

. . . Scènes [*sic*] de Ballet . . .

London: Inter-Art Music Publishers [c1958]. (Repro. of ms.)

Glanville-Hicks, Peggy (b. 1912).

. . . Masque of the Wild Man; ballet after a 13th century Italian tapestry . . .

(Repro. of ms., dated March 1-24, 1958.)

Janáček, Leoš (1854–1928).

... Aus einem Totenhaus (Z mrtvého domu); Oper in drei Akten nach F. M. Dostojewskis "Aufzeichnungen aus einem Totenhaus" von Leoš Janáček. Op. posth. Deutsche Übersetzung von Max Brod. Textliche Revision von O. Zitek, musikalische Einrichtung von Břetislav Bakala ... Uraufführung am Brünner Nationaltheater 12. April 1930.

Wien, Leipzig: Universal-Edition, 1930.

(Text in Czech and German.)

Orff, Carl (b. 1895).

... Die Kluge. Die Geschichte von dem König und der klugen Frau. Studien-Partitur ...

Mainz: B. Schott's Söhne [c1957].

(An opera after a fairy tale by Grimm.

First performed in Frankfurt, Feb. 20, 1943.)

Richards, Stephen, Jr.

The Ballad of Ruth ... From a play by Regina S. Zobel. Libretto by Michael Laurence.

(Ms., dated Jan. 22, 1959.)

Roy, Klaus George (b. 1924).

... Sterlingman; or, Generosity Rewarded; chamber opera in one act, four scenes ... Libretto translated and adapted from a short story by the Russian humorist, Arkady Averchenko (1881–1925) ...

(Repro. of ms., dated Sept. 9, 1956.)

Scarmolin, A. Louis (b. 1890).

... The Devil's Dance; opera in one act. Libretto by A. Rubega.

(Repro. of ms., c1959.)

... La Grotta Rossa. Libretto di Anacleto Rubega.

(Repro. of ms., c1959.)

Schoenberg, Arnold (1874–1951).

... Moses und Aron; Oper in drei Akten ...

Mainz: B. Schott's Söhne [1958].

(Music of 2 acts only; third act never composed; cf. Mrs Schoenberg's explanation at end of score. Text in German & English. First performed in Hamburg broadcast, Mar. 12, 1954.)

Schuman, William Howard (b. 1910).

The Mighty Casey.

(Repro. of ms. First performed in Hartford, Conn., May 4, 1953.)

Smetana, Bedřich (1824–84).

... Čertova Stěna; komicko-romantická opera ve třech dějstvích. Slova napsala Eliška Krásnohorská ...

Praha: Museum Bedřicha Smetany v Praze, Státní Nakladatelství Krásné Literatury, Hydby a Umění, 1959.

(Foreword in Czech, Russian, German, English, and French; opera text in Czech only. First performed in Prague, Oct. 22, 1882.)

Stefani, Jan (1746–1829).

... Krakowiacy i Górale. Słowa, Wojciecha Bogusławskiego ...

[Krakow] Polskie Wydawnictwo Muzyczne [1956].

(First performed in Warsaw, March 1, 1794.)

Villa-Lobos, Heitor (b. 1887).

Green Mansions ... (Rio, 1958).

(Repro. of holograph. Written for the MGM motion picture, c1959.)

Wuorinen, Charles.

Doctor Faustus Lights the Lights; a dance adaptation from Gertrude Stein's work by Paul Sanasardo ...

(Repro. of ms., c1957.)

#### LIBRETTOS

[Bonno, Giuseppe] (1710–88).

L'eroe cinese; dramma per musica del sig. abb. Pietro Metastasio, romano, poeta cesareo. Rappresentato nell'Imperial Corte da Dame, e Cavalieri l'anno MDCCLII. All'illustrissima signora, la signora Giulia Daste ne' Ricci.

In Roma, Presso gli eredi di Gio: Lorenzo Barbiellini, MDCCLII.

L'isola disabitata; azione per musica, rappresentata in Aranjvez l'anno MDCCLIII. Festeggiandosi il giorno nome di sua maestà cattolica il re D. Ferdinando VI. Per comando di s. M. c. la regina D. Maria Barbara. All'eccellentissima signora, la signora Donna Maria Boncompagni Ludovisi Cattaneo, duchessa di Termoli &c. Del sig. abb. Pietro Metastasio, romano, poeta cesareo.

In Roma, Presso gli eredi di Gio: Lorenzo Barbiellini, MDCCLIII.

[Conforto, Niccolò] (1727–65).

La Nitteti; dramma per Musica del sig. abb. Pietro Metastasio, romano, poeta cesareo. Rappresentato nel Reggio Teatro del Buon Ritiro. Festeggiandosi il gloriosissimo giorno natalizio di sua maestà cattolica D. Ferdinando VI. re delle Spagne per somando di s. m. la regina in quest'anno MDCCLVI.

In Roma, Presso gli eredi di Gio: Lor. Barbiellini.



Gerl, Franz Xaver (1764–1827) and Schack, Benedikt (1758–1826).

*Arien aus dem Dummen Gaertner*; ein komisches Singspiel in zwey Aufzuegen, von Emanuel Schickaneder. Aufgefuehrt von der Mihuleschen Gesellschaft.

Augsburg, 1793.

[Hasse, Johann Adolph] (1699–1783).

*Alcide al bivio*; festa teatrale da rappresentarsi in musica per le felicissime nozze delle ll. aa. rr. l'Arciduca Giuseppe d'Austria, e la Principessa Isabella di Borbone per comando degli augustissimi regnanti in Vienna l'anno MDCCCLX.

In Roma, Presso gli eredi Barbiellini, MDCCCLX.

*Die neue Oper. Mit alten Gesaengen. In drei Acten.*

[n. pl., n.d.] 1813.

(Songs sung to well-known tunes, which are mentioned in footnotes.)

### *Early Books*

A certain amount of disappointment must be admitted in considering the acquisition of rare books. Only two were received, and these were both of the same title and by the same author. Fortunately they are important historically and bibliographically, and are welcome additions to the collection of early music literature:

Marpurg, Friedrich Wilhelm (1718–95).

*Die Kunst das Clavier zu spielen. Zweyter Theil, worinnen die Lehre vom Accompanement abgehandelt wird. Von dem Verfasser des kritischen Musicus an der Spree.*

Berlin, Bey Haude und Spener, 1761.

*Die Kunst das Clavier zu spielen, von dem Verfasser des kritischen Musicus an der Spree. Vierte, verbesserte und vermehrte Auflage.*

Berlin, Bey Haude und Spener, 1762.

### *Miscellaneous*

Each year brings acquisitions that for one reason or another can most conveniently be described as falling into a miscellaneous lot. There is nothing derogatory about the term; it merely embraces items

that are unique or that escape categorical description.

Albert Sprague Coolidge continued to present the impressive edition of Vivaldi's collected works now being published by Ricordi. From this source were received volumes 251–300, all containing instrumental music by this "re-discovered" master.

From Mrs. Eliot O'Hara came a sumptuous plain-chant choir book (in choral notation), which seems to be a Spanish hymnary written in Madrid about 1650 or possibly earlier. The neumes appear on a red five-line staff, and the many illuminated capitals are highly impressive; the heavy board binding (with metal clasps and ornaments) is surely contemporary with the manuscript. The folio leaves are numbered 1–66, 88–108, 110–120, the missing leaves obviously having been cut out.

Columbia Records, of New York, is the donor of a microfilm copy of the archives (1842–1956) of the Philharmonic-Symphony Society of New York, the oldest symphony orchestra in the United States. Known as the Bruno Walter Microfilm Collection, this set was prepared to honor the famous conductor on his eightieth birthday, September 24, 1956. Included on the film are extensive files of programs, newspaper clippings, minutes of meetings, financial records, and correspondence of officials and conductors. Only three copies of this microfilm (extending to 24 reels) were made, the other two being intended for the Society itself and the New York Public Library.

Some years ago Geraldine Farrar gave the Library her extraordinary collection of personal papers, photographs, press books, and other documents reflecting her unique career as opera singer, actress, and concert artist. Last year she enlarged this collection by adding a number of items that shed still more light on her professional activities. Perhaps the most im-

portant are several contracts for her opera engagements in Berlin and New York.

As a bequest from Mrs. Mary H. Gil-mour, the Library received an original portrait of Miss Farrar painted in Munich in 1904 by F. A. Kaulbach. Besides being a consummate artist, the subject was also noted for her pulchritude, to which the painter did full justice.

From the Fromm Music Foundation in Chicago, which, in past years, has greatly augmented the collections of contemporary holographs, came two compositions autographed by their composers: *Variations* for orchestra by Elliott Carter (b. 1908), and a *String Quartet* by Lawrence Moss. Both copies were autographed for presentation to Paul Fromm, who established the foundation that bears his name.

The largest gift in this miscellaneous category consists of the Archives of the Arthur P. Schmidt Company of Boston, Mass. The donor is David K. Sengstack, now president of the firm. Arthur Paul Schmidt (1846-1921), originally from Germany, settled in Boston in 1866, and 10 years later established his own business. In the course of two generations he became one of the most important music publishers in America, and played a highly significant role in our cultural development. Among the composers whose works he issued were such figures as John Knowles Paine, George Whitefield Chadwick, Arthur William Foote, Horatio William Parker, Edward Alexander MacDowell, Mrs. H. H. A. Beach, and many others. This collection, received too recently to be more than cursorily examined, embraces an enormous amount of documentation, correspondence, and original music manuscripts. As a whole it is a vast reservoir of primary sources which should be invaluable to historians for many years to come.

Another comprehensive collection of unusual size and variety, though a smaller

one than the foregoing, was received from the widow of Arnold Volpe (1869-1940), Russian-born composer and conductor who exerted a marked influence on America's musical life. Founding the Lewisohn Stadium concerts (New York) in 1918, he developed several orchestras in this country and spread appreciation of good music in many communities. The collection, especially rich in pictorial and documentary material, reflects Mr. Volpe's full and fruitful career, from his student days in Russia to his solid accomplishments in the United States. Historians who describe the flowering of our musical culture will find here a wealth of indispensable data.

An interesting flute for the Dayton C. Miller Flute Collection was given by E. R. Finkenstaedt, prominent business and cultural leader of Washington, D.C., Owned by his grandfather in Germany perhaps a hundred years ago, it is a well-worn ebony specimen, with nine German silver keys and ivory rings—a model that flourished in the period 1830-50, before the improved Boehm system came into wide use.

### *Sound Recordings*

Continuing to develop its collection of sound recordings (both tapes and discs) the Music Division received several gifts of extraordinary scope, importance, and content.

From James Fassett of the Columbia Broadcasting System were received three tapes carrying the playing of Pablo Casals at the United Nations.

The Boston Symphony Orchestra presented a large assemblage of discs made during its broadcasts from 1943 to 1948. Additional recordings of the same ensemble came from Samuel Chotzinoff of the National Broadcasting Company, and still more were obtained through the good offices of Oliver Daniel, of Broadcast Music, Inc. All performances directed by Serge

Koussevitzky are of special interest to the Library, and these recordings preserve a generous sampling of his inspiring musicianship.

For the second successive year the American International Music Fund, Inc., presented to the Library a series of tapes of 34 compositions recorded by the Fund during the past season. From this accumulation of carefully selected works three will be chosen by a special jury for commercial recording and distribution. Some of the best-known names in contemporary music are represented in the series. The Library of Congress is one of seven institutions in which these tapes are being placed.

Commercial record manufacturers were as generous as ever in presenting their products. Without their gifts the collection of sound recordings would be much poorer than it is. The donors are listed herewith:

Ansonia Records, Inc.  
New York, N.Y.

Arwin Records  
Beverly Hills, Calif.

Audio Book Co.  
St. Joseph, Mich.

Audio-Video Productions, Inc.  
New York, N.Y.

Bacon-Johnson Associates  
Hollywood, Calif.

Belock Recording Co.  
College Point, N.Y.

Boston Chamber Recording Artists, Inc.  
Boston, Mass.

Caedmon Publishers  
New York, N.Y.

Capitol Records  
Hollywood, Calif.

Collector Limited Editions  
New York, N.Y.

Columbia Recording Corp.  
Bridgeport, Conn.

Composers Recordings, Inc.  
New York, N.Y.

Concertapes, Inc.  
Chicago, Ill.

Coral Records, Inc.  
New York, N.Y.

Decca Records, Inc.  
New York, N.Y.

Dot Records, Inc.  
Gallatin, Tenn.

Experiences Anonymes  
New York, N.Y.

Fantasy Records, Inc.  
Los Angeles, Calif.

Folkways Records & Service Corp.  
New York, N.Y.

Good Time Jazz Recording Co.  
Los Angeles, Calif.

Society for the Preservation of the American  
Musical Heritage, Inc.  
New York, N.Y.

International Pacific Recording Corp.  
Hollywood, Calif.

Kapp Records  
New York, N.Y.

Kaydan Records  
Studio City, Calif.

Lion Musical Publishing Co.  
Houston, Tex.

London Gramophone Corp.  
New York, N.Y.

Lyric Art Recordings  
New York, N.Y.

M-G-M  
New York, N.Y.

Mirrosonic Records, Inc.  
New York, N.Y.

Monitor Records  
New York, N.Y.

Music Treasures of the World  
New York, N.Y.

Radio Corporation of America  
New York, N.Y.

Riverside Records  
New York, N.Y.

Spoken Word, Inc.  
New York, N.Y.

Urania Record Distributing Co.  
Belleville, N.J.

Vanguard Recording Society  
New York, N.Y.

Veritas Records  
Boston, Mass.

Verve Records, Inc.  
Beverly Hills, Calif.

Vox Productions  
New York, N.Y.

Warner Bros. Records, Inc.  
Burbank, Calif.

Washington Records, Inc.  
Washington, D.C.

### *Archive of Folk Song*

Additions to the Library's folk music collections may be the result of usual presentation, the exercise of exchange (generally with other institutions), or the actual recording or duplication of new (to our collections) material. All sources furnished material during the past year.

A notable set of 22 discs containing African music collected by Hugh Tracey was given by Mrs. Daniel Crena de Iongh. With them came three books by Mr. Tracey and an index of the recorded music (500 cards) issued by the International Library of African Music.

Other receipts included recordings of Texan cowboy songs (sung by Frank Goodwyn), Turkish classical music (sung and played by Mme. Lâika Karabey), a discussion of Korean folk and classical music (by Lee Hye-ku), music of Ireland, Iran, Pakistan, and Malaya (collected by Sidney Robertson Cowell), Albanian folk songs (collected by Barbara Krader), Italian folksongs from Calabria and Puglia (collected by the Discoteca di Stato, Rome), songs and music of West and Equatorial Africa (from the Musée de l'Homme, Paris), folksongs and tunes of Austria (from the Phonogrammarchiv der Oesterreichischen Akademie der Wissenschaften, Vienna), music of African cults

in Cuba (collected by Lydia Cabrera and Josefina Tarefa), interviews about modern jazz (from the Monterey, Calif., Jazz Festival of 1958), and American Indian music (from the Nebraska State Historical Society).

Of special interest is the short but valuable recording of the voice of the late Mrs. Olive Dame Campbell, who blazed the trail for Cecil Sharp and his epoch-making expeditions in the Southern Appalachians. Mrs. Campbell describes her first contact with American folksong more than a half century ago, and sings most interestingly *Barbara Allen* and *Guide Thou Me, O Great Jehovah*, the latter to an archaic ballad melody typical of Southern white spirituals.

It is readily apparent, from the foregoing account, that the Music Division received during the past 12 months an outstanding accumulation of research materials. In the fields of holograph scores, autograph letters, and early imprints the acquisitions were truly distinguished. In *Americana* and dramatic music they were somewhat less so, but they were far from negligible. The chief weakness during the year was in the realm of rare books about music, but opportunities to acquire such volumes depend upon the accidents of availability and means; unless these accidents happen together, the opportunities cannot be seized. On the whole the year was one that was extremely favorable for the development of the Music Division's collections, and consequently favorable for its potentialities of service and research.

EDWARD N. WATERS  
*Assistant Chief*  
*Music Division*



## Prints and Photographs

THE COLLECTIONS of the Prints and Photographs Division have continued to increase during the past year. Gifts, purchases, exchanges of duplicates, and copyright deposits have in varying degrees added to an already rich store of pictorial material. Moreover, the task of sorting accumulations of old copyright deposits and other uncataloged items is not infrequently rewarded by the discovery of treasures which have taken on greater significance with the passing years than they appeared to have when first received.

The most notable acquisitions of the year were, as usual, the original prints purchased with Joseph Pennell's generous legacy, and the lithographs and other prints of American historical interest purchased with the income from the Gardiner Greene Hubbard bequest. A fine group in the latter category was also received through the exchange of some surplus duplicates from the collections.

### *Fine Prints*

The Joseph and Elizabeth Robins Pennell Collection of prints made during the past hundred years by artists of any nationality was increased by the addition of 352 prints selected by the Pennell Fund Committee, whose members are the chief of the division (Edgar Breitenbach) and two artists, Arthur William Heintzelman and Benton Spruance. This committee met four times during the year, twice at the Library of Congress and twice in New York City, and examined more than 4,000

prints. Through the courtesy of the executive director of the Print Council of America, the committee was given the opportunity of going through some 2,000 entries submitted to the first exhibition sponsored by the Print Council, entitled "American Prints Today—1959." This large assemblage of prints, all of which were executed after January 1956, together with the 1,317 entries submitted to the Library's Seventeenth National Exhibition of Prints, limited to those made within the year, enabled the committee to select from the most comprehensive cross section of current printmaking in the United States.

For European and Japanese prints, the committee relied for the most part on the stocks of dealers in New York, Washington, Boston, and Chicago. The daughter of Un'ichi HIRATSUKA, one of the best-known woodcut artists of Japan, has recently opened a gallery in Washington where the work of many contemporary Japanese printmakers is shown. Other sources of purchases were the exhibition of recent Norwegian prints now being circulated by the Memorial Union of Oregon State College, the Annual Area Exhibition of the Corcoran Gallery of Art, and the 20th International Exhibition of the National Serigraph Society. As a result of membership in the print clubs of Albany and Cleveland, the Print Makers Society of California, and the Prairie Print Makers, four more prints were obtained for the collection.

Arranged by nationality, the list of artists whose work was acquired for the Pennell Collection follows:

*Artists of the United States*

Altman, Harold  
Amen, Irving  
Baskin, Leonard  
Bate, Norman  
Black, Wendell  
Bowman, Dorothy  
Borby, Harry  
Cassara, Frank  
Coleman, John  
Day, Worden  
Desow-Fishbein, Lillian  
Deshaies, Arthur  
Drewes, Werner  
Feininger, Lyonel  
Fink, Herbert Lewis  
Frasconi, Antonio  
Freed, Ernest B.  
Gelb, Jan  
Glines, David E.  
Grippe, Peter  
Hahn, Arthur  
Haley, Priscilla Jane  
Hicken, Philip  
Isham, Sheila  
Jones, E. Powis  
Kohn, Misch  
Koppelman, Chaim  
Lacy, Ernest  
Larkin, Eugene  
Lasansky, Mauricio  
Leiber, Gerson  
Longo, Vincent  
McKnight, Eline  
Margo, Boris  
Marvin, Frederick  
Matthews, Wanda Miller  
Mellon, James Noah  
Moy, Seong  
Nyberg, Ellen Rae  
Oliveira, Nathan J.  
Orman, Jack  
Pescheret, Leon  
Peterdi, Gabor  
Pozzatti, Rudy O.  
Pytlak, Leonard  
Riggs, Robert  
Sanborn, Herbert  
Seidler, Doris  
Sessler, Alfred  
Shahn, Ben  
Sloan, John

Smith, Moishe  
Spruance, Benton  
Stasack, Edward A.  
Viesulas, Romas  
Steg, J. Louis  
Sternberg, Janis K.  
Takal, Peter  
Thompson, Carol L.  
Van Benthem, Richard Earle  
Wayne, June

*Artists of Other Nationalities*

*British*

Hyatt, Derek J.  
Kay, Bernard

*Canadian*

Phillips, Walter J.

*Finnish*

Pietilä, Tuulikki

*French*

Adam, Henri-Georges  
Avati, Mario  
Clavé, Antoni  
Lhote, André  
Manessier, Alfred

*German*

Beck, Gustave K.  
Deppe, Gustav  
Kruck, Christian  
Winter, Fritz

*Italian*

Dorazio, Piero  
Severini, Gino

*Japanese*

AZECHI, Umetaro  
HAGIWARA, Hideo  
HIRATSUKA, Un'ichi  
KINOSHITA, Tomio  
MORI, Yoshitoshi  
YOSHIDA, Masaji

*Norwegian*

Bardal, Henry  
Christensen, Finn  
Finne, Henrik  
Gauguin, Paul René  
Johansen, Ernst Magne  
Kongelf, Gudrun

*Yugoslav*

Jakac, Božidar

Among the American artists whose work was acquired during the year, were 27 who had not been represented heretofore in the Pennell Collection. Of these, 11 were made known to the jury through the annual exhibition of prints, which is held

as a means of implementing Joseph Pennell's expressed wish to "encourage art and artists," and also to enable the members of the Pennell Fund Committee to keep abreast of current trends and learn of newcomers to the ranks of graphic artists.

The trend toward increased size in prints produced today is reflected in the purchases. Among the notable works by those who express themselves successfully on a large scale are Leonard Baskin's woodcuts, *Man of Peace* (which is not far short of life-size), *Fish Lady*, *French Prawn*, and *Torment*, all fine examples of the artist's skillful handling of his medium. Even larger in size are the strikingly handsome abstract designs, *Propulsion to the Left*, *Transformation*, and *Vertical Mutation*, by Vincent Longo, who also works in the woodcut technique. Ben Shahn's *Wheatfield* and *Lute and Molecules*, both black-and-white serigraphs with color accents, are also prints whose size is an integral part of the artist's conception.

The prints mentioned above are primarily black-and-white, and this too is a trend which is conspicuous in the purchases, whether the medium be intaglio, woodcut, or lithograph. From this, it might be concluded that despite the fine color prints produced in recent years, black-and-white continues to be the preference of many of the most distinguished American printmakers.

Long noted for his wood engravings, Misch Kohn has recently turned to aquatint, a medium in which he has made himself completely at home. His two stylized portraits, *Imaginary Ancestor* and *Stephen*, and his *Horseman* are among the examples of his work added to the collections last year. Moishe Smith's intaglio landscapes, *The Four Seasons: Winter* and *The Four Seasons: Summer*, are fine examples of the artist's handling of a large copper plate.

Antonio Frasconi, whose color woodcuts are as much sought after as are the charming books he has designed and printed, has been doing some interesting blocks combining text and illustration. A portrait of Walt Whitman, printed in grey and black, is accompanied by a beautifully lettered excerpt from the preface to the first issue of *Leaves of Grass*. In *The Raven*, he combines the text of Poe's poem and the image of the bird on a single block, the lettering forming a decorative, all-over pattern. Still another variation is *The Bridge*, with Hart Crane's poem printed below the illustration of the bridge. A companion piece to this woodcut, also acquired, is an impression from the blocks taken in plaster in which the deeply gouged lines produce interesting sculptural effects.

Robert Riggs, well-known today as an advertising illustrator who has several times been the recipient of the Art Directors' Club medal, turned his talents to lithography for a short time in the 1930's and 1940's with notable success. A complete set of the 70 lithographs made during the period of his activity in this field has been acquired for the Pennell Collection. Mr. Riggs' favorite subjects were the prize-ring and the fast-disappearing circus, and the lithographs recording them have, as the *Art Digest* for December 1, 1941, aptly put it, "the dramatic immediacy of a superbly organized news report." One of the most impressive of the prize-fight subjects is *Baer-Carnera*, which was awarded the Pennell Memorial Medal at the Philadelphia Water Color Society's annual exhibition in 1933. *Center Ring*, one of the most lively of the circus series, won the Frank G. Logan prize at the Chicago Century of Progress International Exhibition of contemporary prints in 1933, and, again in that same year, this lithograph received the Florence F. Tonner prize at the Philadel-

phia Print Club's exhibition of 83 prize-winning prints of the year.

The place of John Sloan (1871-1951) in the history of American art is firmly established. Acknowledged to be one of the masters of etching of our time, he has been chosen as one of several artists whose complete graphic *oeuvre* we hope eventually to acquire. A fine group of 133 etchings, added to previous holdings, brings us well within reach of this goal. Among the artist's earlier prints are the 53 plates etched for the St. Gervais edition of Paul de Kock's novels, published by the Frederick J. Quinby Company between 1902 and 1905. Mr. Sloan obtained the commission for this through his fellow newspaper artist, William Glackens. Since the St. Gervais edition, which was limited to 500 sets, is in the Library's collections, no effort need be made to acquire these. The Library also owns the edition of W. Somerset Maugham's *Of Human Bondage*, illustrated with Sloan's original etchings, which was printed for the members of the Limited Editions Club. To sum up, of the 285 items listed in the Sloan checklist published in the Winter 1956 issue of the *Philadelphia Museum Bulletin*, the Library now has all but 66.

The majority of Sloan's etchings acquired last year were executed between 1905 and 1937 and portray life in New York City, particularly in the slums. Also included are his studies of nudes.

It may interest some readers to learn that the Pennell Collection of prints is drawn upon extensively for traveling exhibitions. At the time of writing this report, 211 prints from the collection were in loan exhibitions in the United States, Germany, South Africa, and the Far East.

As in previous years, several artists presented examples of their work. W. Stanton Forbes of Athens, Ga., presented *Monologue. A Dream Sequence*, a port-

folio of 25 original etchings with poetic text, published in Los Angeles in 1954 in an edition of 40 sets. Gerald Geerlings, architect and designer of New Canaan, Conn., presented eight etchings and aquatints of buildings in Chicago and New York. From Božidar Jakac, a prominent painter and printmaker of Yugoslavia, who spent several months in the United States during the past year, was received an etching of his birthplace, *Novo Mesto*. Hilda Katz of New York City was the donor of a set of four miniature woodcuts printed in grey and black, entitled *Siege, Column, Lie, and Tyranny*; and Irene Zevon of the same city was the donor of a woodcut, *Birds in Flight*. Mrs. Noche Crist of Chevy Chase, a painter whose serigraphs have frequently been exhibited in Washington, prepared for the Library an album of the Christmas cards which she designed and printed in this medium.

The Society of Washington Printmakers, following a practice established several years ago, purchased a print from its memorable annual exhibition for presentation to the Library—Jacob Kainen's soft-ground etching and aquatint, *Shores of Darkness*. W. G. Wendell of West Hartford, Conn., was the donor of a lithograph of his house by Stow Wengenroth, who was for many years a member of the Pennell Fund Committee. From Charles Coleman Sellers of Carlisle, Pa., was received a portrait of his grandfather, Coleman Sellers, by an unidentified lithographer.

Mrs. John D. Stetson, Jr., whose late husband was United States envoy to Poland in 1925-1930, was the donor of a collection of etchings, lithographs, and woodcuts by artists who were active in Poland during those years. Mrs. Stetson's gift also included eight eighteenth-century French portrait engravings by Antoine Masson, Jean Morin, Robert Nanteuil, and Antoine Trouvain.



## Archive of American Graphic Humor

Another important collection of pictorial Americana in the Prints and Photographs Division is the Archive of American Graphic Humor, which offers the student of political or social history a wide variety of comments on the political personalities of the past and present, the events in which they took part, and the attitudes, opinions, and mores of the American people through the years. The Archive contains engravings and etchings published during the latter part of the eighteenth century, and prints by Currier & Ives and other lithographic firms of the nineteenth century; but the majority of the cartoons are original drawings which were reproduced in nineteenth- and twentieth-century periodicals and newspapers. Many famous American cartoonists from the 1890's up to the present day are represented in it, among them Clifford K. Berryman, Homer Davenport, Daniel R. Fitzpatrick, John Held, Jr., Walt Kelly, Rollin Kirby, John T. McCutcheon, Thomas Nast, William A. Rogers, Hy Rosen, Gluyas Williams, and Art Wood.

To these substantial holdings were added 79 original drawings, 38 of which were created by artists who were on the staff of *Puck*, a humorous weekly which began publication in 1877. "In the days of its greatness, [*Puck*] was a power in the land such as does not exist to-day, although the nation stands sadly in need of one. It shot folly as it flew, punctured shams, and dealt with politics and other matters of serious import fearlessly, sincerely, and, on the whole, truthfully," commented James L. Ford in *Forty-Odd Years in the Literary Shop* (New York, 1921). *Puck* played a vital part in what has been called the golden age of political cartooning in the United States between 1870 and 1900, a period when cartoons generally evoked more dis-

cussion and exerted more influence on public opinion than they do today.

One of the outstanding cartoonists was Frederick Burr Opper, creator of the comic strip "Happy Hooligan," who spent 58 years as a comic artist and cartoonist, 18 of them with *Puck*. William A. Rogers, who had an illustrious career as cartoonist for the *New York Herald*, observed in his *A World Worthwhile* (New York, 1922), that Opper had "made more people laugh than anyone else in the country." Thirteen original pen-and-ink drawings by this distinguished cartoonist were acquired.

Opper's pictorial comments covered various aspects of American life from the social scene to the political arena. In "Are we becoming a nation of mendicants? The vision of a victim of the begging epidemic" (*Puck*, January 15, 1890) Opper jabbed gently at an aspect of daily life in the 1890's which still proves to be a source of irritation—the endless solicitations for financial help. Asleep in an easy chair with his feet propped on a small hassock, a prosperous-looking man, dressed in a smoking jacket, dreams of little people flitting about him, all with one purpose—solicitation of funds. Six children seek a contribution to the "Small Boys & Social Club." A bartender, a policeman, a Central Park cabbie, and a mail carrier have tickets for sale to their respective dances or socials. Requests for assistance for the church—a dressing-gown and an increase in salary for the pastor, a new bell, a stained glass window—are made by other figures. In addition, Opper presents several characters who were adept in the rackets of the 90's—the bogus widow and the director of a non-existent charity. In "Cranks of the Day" (*Puck*, September 30, 1891) Opper poked fun at some of the fads and idiosyncrasies of his time. One vignette shows the local-pride crank buttonholing a stranger in order to regale him with the virtues of his home town. Another depicts the humane crank who has taken

pity on his old horse and has outfitted him with eyeglasses and a hearing aid. The mourning crank and his dog are dressed alike, both in black. "The heresy hunters. The same benighted spirit with us yet" (*Puck*, December 28, 1892) spotlights a human frailty which has displayed itself throughout history—the distrust and suspicion of the "different." To the right stand several well-dressed men who, with malicious glances, point to and whisper about a stranger walking past with a paper labeled "Liberal doctrines" in his hand. To Oppen it was a repetition of the witch-hunting of an earlier day in New England; and, to the left, he depicts on a slightly smaller scale three colonial settlers who stare malevolently at an old woman walking by with her bundle of sticks.

In the field of politics Oppen was not a crusading cartoonist like Thomas Nast, who fought the Tweed Ring in New York City, or Homer Davenport, who campaigned against the trusts. He was more concerned with finding out vulnerable spots in political personalities which could be attacked in a humorous manner. Gentle as his humor was, it was effective in calling the attention of the American people to the failings of a political party or the foibles of one of its leaders.

"A big job for a weak washerwoman" (*Puck*, September 3, 1890) alludes to the record of the administration of President Benjamin Harrison (1889–93), which was to be responsible for the resounding defeat of the Republican Party in the mid-term Congressional election of 1890. A pile of dirty linen—Harrison's broken promises, Reed's unpopular course, reckless pension policy, Quay's disgraceful record, free cottage scandal—lies on a laundry basket while an old, weather-beaten washerwoman, wearing a mobcap, "Muzzled Republican Press," laboriously launders the "Force Bill Disgrace." Through a doorway can be seen several men carrying another

basket of laundry from the United States Capitol, which bears the inscription "deficiency blunder."

Like all Presidential campaign years, 1892 brought forth a number of aspirants to the White House. Foremost among them was Senator David B. Hill of New York, who is featured in two of the cartoons. In "David's desperate attempt. All of his other training feats are trifles compared with putting his head in the lion's mouth" (*Puck*, March 19, 1892), Oppen satirized Hill's attempt to win the nomination of the Democratic Party. Having tamed Tammany Hall, represented by a cowering tiger with a patch over one eye holding a sign "For President David B. Hill," lion-tamer Hill brandishing the whip "Bossism" with two other whips, "Insolence" and "Arrogance," in readiness, faces the king of the beasts—the "Democratic National Convention." In "Would be models for the great painting, 'Our next President'" (*Puck*, May 18, 1892) Oppen expressed his personal feeling about the candidacy of Hill and some of the other political leaders whose names had been mentioned for the White House. An artist's studio is the setting. Uncle Sam, palette and brushes in hand, sits before an easel, while Republicans Benjamin Harrison, John Sherman, Thomas B. Reed, and William McKinley, and the Populist hero, William A. Peffer, all dressed in costumes suggestive of their political roles, stand to one side, each eagerly hopeful that the artist will select him to model for the portrait. Hill, sporting a large badge, "I am a Democrat," stands in front of them. Uncle Sam, virtually ignoring the others, speaks to Hill: "It's no use, David, I'm not delighted with any of them, but you can't pose for the picture at any price." Oppen was prophetic. The convention was held several weeks later, and Hill lost the Democratic nomination to Grover Cleveland on the first ballot. The following November,

Cleveland defeated Benjamin Harrison, the Republican nominee.

Louis M. Glackens is another *Puck* cartoonist whose work is now represented in the Archive. Two of his original drawings served as covers for affiliated publications—*Pickings From Puck* (March 1901) and *Puck's Quarterly* (April 1905). A third spotlights a problem still very real to the Government. "Speaking of the postal deficit. Why doesn't Uncle Sam begin reforms at home?" (*Puck*, March 8, 1911) shows a postman representing the Post Office Department in the midst of a tornado of mail—bottles, animals, plants, rakes, buckets, and letters—caused by the "Franking Privilege."

S. Ehrhart, whose work was added to the Archive of American Graphic Humor this past year, was also a regular and prolific contributor to *Puck*. In "The rise of the kitchen tyrant and how she may fall" (*Puck*, March 6, 1901) Ehrhart satirized a problem not unfamiliar to the housewife of today—the independent maid. The central figure of the cartoon is the cook, drawn on a heroic scale, surrounded by four ladies kneeling in suppliant poses. Around this scene are five vignettes which trace the cook's progress from the receipt of a letter in the "old country," to her arrival in the United States and to the status she achieves in her position as boss of the kitchen. Ehrhart's proposed countermeasure is an apartment hotel which advertises "More comforts than at home. No more wrangling with servants. Meals, laundry work, valets, chambermaids and all domestic service provided by the management."

A biting commentary on a serious problem is found in Ehrhart's "The man for the place. Sam Diogenes seeks an untainted lawyer for the job of Supreme Court Judge" (*Puck*, May 8, 1912). In the four corners of the cartoon, Uncle Sam as Diogenes, in search of an honest man, holds his lamp high to inspect four possible

appointees to the Court. Dissatisfied with each one, he at last, in the center oval, finds his man, a brand-new law school graduate with diploma in hand and a not very bright expression on his face.

Other *Puck* cartoonists whose work has been added to the collection are Louis Dalrymple, Gordon Grant, Albert Levering, J. S. Pughe, C. Jay Taylor, James A. Wales, and Bernard Gillam, who in 1884, according to Grover Cleveland, drew a cartoon which helped him win the Presidency.

In 1883 Palmer Cox created for the young readers of *St. Nicholas Magazine* a group of impish-looking, wide-mouthed, oval-headed little fellows—the "Brownies," who, according to Cox, had come from Dunbrownie in North Britain. They were later joined by the O'Brownies from Ireland, the Brownski's from Russia, the Ah-Brown-Ees from China, and little folk representing other nationalities. At least two generations of readers delighted in their antics. In addition to drawing the Brownies for *St. Nicholas Magazine* and other periodicals, Cox wrote and illustrated 13 Brownie books. Three drawings for *Another Brownie Book* (New York, 1890) and the same number for *The Brownies in the Philippines* (New York, 1904), were acquired during the year.

Other original cartoons added to the Archive of American Graphic Humor were creations by Charles L. Bartholomew, R. C. Bowman, Nate Collier, Jay N. Darling, Ray O. Evans, Jim Ivey, Charles H. Johnson, Charles Kuhn, Charles R. Macauley, Winsor McCay, Walt McDougall, H. W. McVickar, and Thomas Nast.

### *American Historical Prints*

During the nineteenth century hundreds of firms were at work in the United States producing great numbers of prints which had enormous popular appeal. Some of the companies—Currier & Ives, Sarony &

Major, J. H. Bufford, P. S. Duval & Co., Endicott & Co.—prospered; many went out of business after a brief existence. All of them, however, made a significant contribution to our present-day knowledge of the American past. Little did these lithographers realize, as they went about their daily business, that the prints coming off their presses would some day form a fascinating pictorial record of the period. In these lithographs one can study the growth of cities, the change from an agricultural to an industrial society, the development of advertising and its impact on the tastes and attitudes of the people, and the many other aspects of American life.

Today these prints constitute one of the major collections in the Prints and Photographs Division, and the Library makes a continuing effort to add to it. Through gifts, exchange, and purchase there were acquired 125 prints covering a wide variety of subjects—views of cities, churches, hotels, colleges, Civil War scenes, portraits, industries, ships, and show business.

Among the more interesting views are:

- Albany, New York. Lith. by F. Michelin.
- View of Rush St. Bridge [Chicago] &c. from Nortons Block River St. Lith. by Charles Shober, 1861.
- New Orleans from St. Patricks Church 1852. Lith. by F. Michelin & Co.
- Oswego, N.Y. Lith. by D. W. Moody.
- Portsmouth, N.H. From the Navy Yark, Kittery, Me., 1854. Lith. by Endicott & Co.
- American Autumn. Starucca Valley, Erie R. Road. Lith. by T. Sinclair.

Two of the views, "Scene on the lower Mississippi" and "Scene on the upper Mississippi," were published in Germany by the Berlin lithographing firm of F. Sala & Company. Not a few lithographs of American scenes and events were published in Germany, and the fact that there was a market for these prints indicates the great interest in our country on the part of the German people.

Architectural historians will find material for study in:

- Bush's Hotel, Hoboken, N.J. Lith. by Heppenheimer & Maurer.
- Carleton House. Jacksonville, Florida. Lith. by A. Troschler & Co. (An early advertisement, about 1876, for winter accommodations in the Sunshine State.)
- Vermont Capitol, Montpelier. Lith. by J. H. Bufford.
- Neptune House, New Rochelle, Westchester County, New York. Lith. by N. Currier, 1842.
- The New Masonic Hall, Philadelphia. Lith. by Friend & Aub.
- Northern Liberties & Spring Garden Water Works [Philadelphia]. Lith. by P. S. Duval & Co. (Of interest for its Egyptian-type front door and chimney.)
- Pemigewasset House, Plymouth, N.H. Lith. by J. H. Bufford.
- State Capitol of New Jersey at Trenton. Lith. by T. Sinclair.
- Island Ledge House, Wells Beach, Me. Lith. by J. H. Bufford.
- View of Antioch College, at Yellow Springs, Ohio. Lith. by Sarony & Major.

Prints in the following categories were also acquired:

#### *Civil War*

- Buildings of the Great Central Fair in Aid of the U.S. Sanitary Commission, Logan Square, Philadelphia, June 1864. Lith. by P. S. Duval.
- Citizen's Volunteer Hospital Corner of Broad Street & Washington Avenue, Philadelphia. Lith. by P. S. Duval & Son. (This and the above lithographs were drawn on stone by James Queen, an important lithographer of the 19th century.)
- Main Building of the Great North Western Sanitary Fair, Chicago; opened May 30, 1865. Lith. by Baker & Co.
- Major Genl. J. G. Foster. Lith. by Gibson & Co.
- Major Genl. McClellan. Lith. probably by Gibson & Co.
- Military Execution of James Griffin, a private of the 11th Pa. Cavalry, for desertion and highway robbery, at Portsmouth, Va., Sept. 17, 1863. Lith. by Endicott & Co.
- Struggle for the Guidon. Lith. by Gibson & Co.



### Church History

Chauncey Hall School & First Congregational Church, Boston, 1857. Lith. by Prang & Mayer, after the original drawing by W. Waud. (Probably the same William Waud, who, with his brother Alfred R., recorded the Civil War as a field artist for *Harper's Weekly*.)

Church of the Evangelists, Catharine St. West of 7th, Philadelphia. Lith. by P. S. Duval & Co.

Memorial Baptist Church, Philadelphia, Pa. Lith. by T. Hunter.

Right Rev. John Hughes. Lith. by Endicott.  
Stephen P. Hill, Pastor of the First Baptist Church, Washington City, D.C. Lith. by O. S. Duval & Co.

### Marine

The Burning of the United States Steam Frigate Missouri at Gibraltar, Aug. 26th, 1843. Lith. by Day & Haghe, after a sketch done on the spot by Lt. G. P. Mends.

The Exposition of the United States Steam Frigate Missouri, at Gibraltar, Aug. 26th, 1843. (Lithographed by Day & Haghe as a companion piece to the above.)

The Loss of the Pennsylvania, New York Packet Ship; the Lockwoods Emigrant Ship; the Saint Andrew Packet Ship, and the Victoria . . . during the Hurricane of . . . Jan. 7 & 8, 1839. Lith. by T. Fairland after painting by Samuel Walters.

The Victoria Steam Tug, and the Magazine Life Boat, Rescuing Passengers from the St. Andrew, New York Packet Ship, during the Hurricane, Jan. 8, 1839. Lith. by Day & Haghe.

Wreck of the U.S.M. Steamship "Arctic" off Cape Race, Wednesday, September 27th 1854. Lith. by N. Currier.

### Theater and Show Business

Col. Rush Goshen. Arabian Giant. Lith. by Ferd. Mayer & Co. Fanny Ellsler in the Shadow Dance. Lith. by N. Currier, 1846.

The Quaker Giant and Giantess as Exhibited at Barnums American Museum, New York, 1849. Lith. by Nagel & Weingaertner.

Yankee Locke, the distinguished Yankee Comedian. Lith. by J. L. Magee after daguerreotypes by L. K. Warren.

During the year special emphasis was placed upon a subject to which collectors have given relatively little attention—

American industrial architecture. The story of the development of industry in the United States is a fascinating one, and these prints of blasting-powder companies, breweries, grain elevators, glass works, lamp and gas fixture makers, iron works, shoe factories, woolen mills, and other industrial plants help bring that story to life. In some instances the prints have a dual interest, showing not only the exterior of the building, but a view of the men at work as well.

These prints which were used for advertising were seldom copyrighted, and as a result the division's holdings in this subject area had been negligible. This lack has been remedied through the acquisition of 47 prints, of which the following are especially noteworthy:

J. H. Perry, Manufacturer of the "Ox Brand" Patent & Enamelled leather. Newark, N.J. Lith. by T. Bonar.

The California Powder Works, Santa Cruz County, California. Lith. by Britton & Rey.  
Christian Staehlin's Phoenix Brewery, St. Louis, Mo. Lith. by Aug. Gast & Co.

Elevator Erected by the Ogdensburgh & Lake Champlain Railroad Company at Ogdensburgh, New York, 1867. Lith. by John H. Bufford.

C. C. Washburn's Flouring Mills . . . Minneapolis, Minn. Lith. by Louis Haugg.

Paterson Iron Company, Paterson, N.J., Steamboat & Railroad Forgings. Lith. by Endicott & Co.

Cornelius & Baker Manufacturers of Lamps, Chandeliers, Gas Fixtures, &c., Philadelphia. Lith. by W. H. Rease.

Wall Paper Manufactory of Janeway & Carpenter. New Brunswick, New Jersey. Lith. by Chas. Hart.

Grover & Baker Sewing Machine Company, New York City. Lith. by Crow, Thomas & Co.

L. Candee & Co., Rubber Works, New Haven, Conn. Manufacturers of All Kinds of Rubber Boots and Shoes. Lith. by Punderson & Crisand.

Union Straw Works, Foxborn, Massachusetts. Lith. by B. W. Thayer & Co.

Wason Manufacturing Company of Springfield, Mass., Railway Car Builders. Lith. by Endicott & Co. Drawn by Parsons & Atwater. (Charles Parsons, after a successful career as a lithographer, achieved distinction as art director for Harper & Brothers.)

Parsons & Atwater's original sketch of the Wason Manufacturing Company plant was also acquired, the first example of the preliminary drawing of a nineteenth-century lithograph to be added to the collection. A comparison of the sketch with the lithograph shows how changes were often made in the finished print to clarify a situation or create a more interesting composition.

In addition to the lithographs listed above, a number of prints illustrating a variety of subjects were acquired:

The Climax Mower. Lith. by the Major & Knapp Eng., Mfg. & Lith. Co.

The Eighth Wonder of the World, the Atlantic Cable. Lith. by Kimmel & Forster.

Excelsior Clothiers, Tailors and Furnishers, Cleveland, Ohio. Lith. by Johns & Co.

Germania Fire Insurance. Lith. by Wm. Momberger.

Home of Dan Rice, Girard, Erie Co., Penn. Lith. by E. Brown (In the left foreground stands what is purportedly the earliest Civil War memorial, erected in 1865 by Dan Rice, the famous circus owner and clown of the period.)

Libby Prison, the Great National War Museum Removed from Richmond, Virginia to Chicago, 1889. Lith. by the Eagle Lithographing Co.

Vaucluse Goldmine, Property of the Orange Grove Mining Company, Virginia. Lith. by Sinclair.

View of the Inauguration of Gov. James Pollock, in front of the Capitol at Harrisburg, Penna. . . . January 16th, 1855. Lith. by T. Sinclair after a daguerreotype taken by a Dr. Barr.

### Photographs

In addition to the fine and historical prints, which are systematically purchased with funds specifically designated for their acquisition, and the original drawings acquired for the Archive of American Graphic Humor, the holdings of photo-

graphs, portraits, and other kinds of pictorial material have been enhanced by several welcome gifts and a few purchases.

Paul Outerbridge, Jr., of Laguna Beach, Calif., a pioneer in the modern movement in photography of the 1920's and considered one of the ranking photographers of the day, presented a collection of his photographs. Primarily a painter, Mr. Outerbridge took up photography at Clarence White's school, where he later lectured on composition and art appreciation. Writing about his work in the February 1933 issue of *Creative Art*, Maurice Burcel said:

Deftness in posing and precision of lighting, which combine to give his prints a high quality of lucidity, are the principal characteristics of the work of Paul Outerbridge, Jr. His technical dexterity, probably nowhere surpassed, is an adjunctive gift which, when added to the first two fundamental factors of successful photography, enables him to produce work that is frequently flawless, but never displeases.

The 39 prints which Mr. Outerbridge selected as representative of his work include portraits, illustrations of men's ties, various accessories, and perfume bottles made for *Harper's Bazaar* and other fashion magazines, studies of the nude, architectural subjects, and a number of beautiful compositions of objects in everyday use. Some of the latter were used to illustrate two articles in *Arts & Decoration* entitled "Visualizing Design in the Commonplace" (September 1922) and "Seeing Familiar Objects as Pure Form" (May 1923), in which Mr. Outerbridge reiterated his belief in photography as a fine art. "In these pictures," he wrote, "I have attempted to interpret the beauty existing in the simplest and humblest of objects. I have used the camera lens to paint with light itself, just as an artist would employ brush and canvas."

Evelyn A. Pitschke, until recently a professional photographer and photomuralist

of New York City, presented a collection of what she calls her "photographic art prints," among which are some sensitive portraits, studies of hands, and views, each one accompanied by a brief description of the method of printing. Having traveled extensively and written travel articles illustrated by her snapshots, Miss Pitshke went to Europe for three years to improve her photography. She received instruction in private studios in Munich and Bern, then spent six months at the Graphische Lehr- und Versuchsanstalt in Vienna studying under Prof. Rudolph Koppitz, and another six months in his studio. Here, she reports, she was trained in general photography and specialized in Bromoel prints, Bromoel offsets, carbon and pigment prints, Hoechheimer prints, and gum prints, examples of all of which are represented in the group selected for the Library.

Returning to the United States, Miss Pitshke opened a studio, where she specialized in portraits, gardens, and interiors. Convinced that photography could be applied to interior decoration, she turned her attention to photomurals, screens, transparencies, and lampshades. Her gift collection also includes photographs of her photomurals in the Kentile Corporation offices in Brooklyn, the International Building in Rockefeller Center, and other offices and private homes, as well as some of her screens. She is the author of the article on photomurals in the 1959 edition of the *Encyclopedia Americana*.

Among the portraits added to the files were photographs of the 32 paintings of the Presidents which hang in the White House; photocopies of 34 daguerreotypes by Mathew Brady of statesmen and other prominent people of the mid-nineteenth century, the originals of which are in the Chicago Historical Society; and approxi-

mately 785 small photocopies of portraits in public and private collections in Great Britain, the second installment of the "Index to Eighteenth Century British Portraits," published by the Witt Library of the Courtauld Institute of Art, University of London. Numerous photographs of people who have figured in the news are in the White House News Photographers' Sixteenth Annual News Photo Exhibit, which was presented to the Library after its closing.

Of unusual interest is a volume of portraits of George Bernard Shaw, the gift of Mrs. Julia Conway Wise of Tucson, Ariz. The 50 plates contained in the morocco-bound volume were made for the complete, limited edition of Shaw's work, published by the late William Harvey Wise in 1930-32. Only two copies of the volume of plates were ordered by the publisher, one for Mrs. Shaw and the other for himself, which is inscribed:

All these pictures are dedicated by their principal subject to William Harvey Wise, his friend and publisher. G. Bernard Shaw. 12th April 1933.

In offering the latter copy to the Library, Mrs. Wise wrote that none of the photographs had ever been published before.

The photographs, beautifully reproduced on Italian handmade paper, date from the author's early days in London to 1929, and were taken by such eminent photographers as J. Craig Annan, the leading Scottish photographer of his day, Frederick H. Evans, E. O. Hoppé, and Sir Emery Walker. No less than eight of the photographs, and these are among the most interesting, are self-portraits. Shaw, a staunch defender of photography as an art, became an enthusiast in 1898. When asked by Helmut Gernsheim, author of *The History of Photography* (London, 1955), what led him to take up photog-

raphy, he replied (in a note reproduced in Mr. Gernsheim's book):

I always wanted to draw and paint. I had no literary ambition: I aspired to be a Michel Angelo, not a Shakespear. But I could not draw well enough to satisfy myself; and the instruction I could get was worse than useless. So when dry plates and push buttons came into the market, I bought a box camera and began pushing the button. That was in 1898.

Another gift of his own work from a professional photographer is a series of scenes of Harpers Ferry, W. Va., taken in the early 1940's by Theodore Jung of Norman, Okla. While living in Washington, where he was employed as a photographer and picture editor by the United States Department of Agriculture, Mr. Jung began to take pictures of this historic site, convinced, to use his own words, that

The beauty of the natural setting, the charm of the early American architecture, the tragic story of this once prosperous town and its lapse into economic decay, demanded a permanent camera record for the people of the United States. In addition, it was hoped to dramatize Harper's Ferry's historical importance and focus attention on the need for its preservation.

By way of introduction to his picture story of the town, Mr. Jung included in his two portfolios a few photocopies of woodcuts published in *Harper's Weekly* in 1859 and some early photographs. His own photographs show the town as he found it, the residents at work, on the street, and in their homes; some of the houses and stores, and ruins left by floods which had ravaged the town from time to time.

Mr. Jung's photographs provide a valuable document in the history of a town, in view of the fact that parts of Harper's Ferry have since become a national monu-

ment and the National Park Service has made considerable headway in cleaning up the debris and restoring some of the buildings.

Although family albums may not contain photographs of professional quality, very often they contribute worthwhile pictorial documents of an earlier era. Mrs. Lloyd Goodrich of New York City was the donor of four such albums of photographs taken by her uncle, Albert G. Havens, between 1890 and 1909 in various parts of the country. They contain views of Mr. Havens' home in East Orange, N.J., summer resorts and places visited, and informal scenes of family life. There is one photograph of Printing House Square in New York, showing a crowd around the *Tribune* bulletin board in May 1898, during the Spanish-American War. The hand-lettered title page of another is illustrated with four small snapshots of the photographer with his box camera.

Finally, mention should be made of a gift which is a distinguished supplement to the Archive of Hispanic Culture, originally assembled as a special project of the Library in 1940-44. Mrs. Anita Moore, wife of Rear Admiral F. R. Moore, USN, of Norfolk, Va., presented her collection of 220 color photographs of Brazilian art objects and architecture of all periods, which recently completed a very successful three-year traveling exhibit circuit through the United States under the auspices of the Pan American Union. With the photographs, which are of excellent quality, were also received Mrs. Moore's descriptive captions and notes on the art of Brazil.

ALICE LEE PARKER

MILTON KAPLAN

*Prints and Photographs Division*



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## SOME RECENT PUBLICATIONS OF THE LIBRARY OF CONGRESS

*Checklist of Hearings before Congressional Committees through the Sixty-seventh Congress.* Parts I, II, and III. Revised. Compiled by Harold O. Thomen. 1959. 114 p. For sale by the Card Division, Library of Congress, Washington 25, D.C. Price \$1 a copy. This volume replaces earlier lists issued in 1942, 1949, and 1951 and combines in one volume Parts I-III, which have been out of print for some time.

*Library of Congress Publications in Print, May 1959.* 1959. 34 p. Free upon request to the Office of the Secretary, Library of Congress, Washington 25, D.C. This list superseded *Library of Congress Publications in Print, November 1956.*

*Morrison R. Waite: A Register of His Papers in the Library of Congress.* 1959. 8 p. For sale by the Card Division, Library of Congress, Washington 25, D.C. Price 30 cents a copy.

*The National Union Catalog: A Cumulative Author List Representing Library of Congress Printed Cards and Titles Reported by Other American Libraries.* 1958 cumulation. 1959. Vol. 1, A-C, 1,064 p.; vol. 2, D-H, 995 p.; vol. 3, I-M, 1,110 p.; vol. 4, N-Sind, 1,032 p.; vol. 5, Sine-Z, 1,021 p. For sale by the Card Division, Library of Congress, Washington 25, D.C. Price \$263.00 a set.

*Preservation and Storage of Sound Recordings, a Study Supported by a Grant from the Rockefeller Foundation.* By A. G. Pickett and M. M. Lemcoe. 1959. 74 p. For sale by the Superintendent of Documents, Government Printing Office, Washington 25,

D.C. Price 45 cents a copy. This 74-page report is the result of two years of laboratory research, carried out for the Library of Congress by the Southwest Research Institute of San Antonio, Tex., with the support of a grant from the Rockefeller Foundation.

*Russian-English Glossary and Soviet Classification of Ice Found at Sea.* Compiled by Boris N. Mandrovsky. 1959. 30 p. For sale by the Card Division, Library of Congress, Washington 25, D.C. Price 30 cents a copy. Major advances in the field of ice studies and reporting in recent years, accompanied by a corresponding growth in specialized terms in both Russian and English, have created a need for Russian-English terminology guides; this multilithed publication was prepared in the Reference Department to provide a key to Soviet terminology and its decimal classification system in this field.

*Subject Headings Used in the Dictionary Catalogs of the Library of Congress.* January 1956-December 1958. Supplement to the 6th edition. 378 p. For sale by the Superintendent of Documents, Government Printing Office, Washington 25, D.C. Subscription price \$1 a copy or \$2.50 a year, domestic, and \$3.25 a year, foreign.

*Symbols Used in the National Union Catalog of the Library of Congress.* 1959. Seventh edition revised. 134 p. Free upon request to the Union Catalog Division, Library of Congress, Washington 25, D.C. This seventh revised edition includes more than 500 symbols that did not appear in the sixth edition and a number of symbols that have been revised to reflect changes in names or locations of libraries.